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ABSTRACT

This special-issue volume examines music education in the two Germanies and how music has had a great influence in the culture of the nations. The presentation is a professional and objective portrayal of music training and cultivation in Germany in the last decade of the present century. The articles attempt to outline the problems and tasks that need to be addressed in order to preserve the traditional role and function of music in German society. Articles include: (1) "A Land of Music" (Richard Jakoby); (2) "Music Education and Training in Germany" (Eckart Rohlfs); (3) "Mutuality through Music" (Michael Jenne); (4) "Where Does Youth Encounter Classical Music or Vice-versa?" (Reinhard Schulz); (5) "Alternative Music Training: Opportunities for Children and Young Persons Outside Music Schools and Music Associations" (Brigitte Schafer); (6) "Jazz and Popular Music in Germany" (Markus Woele); (7) "Jazz in the Former GDR: A Chequered History" (Bernd Noglik); and (8) "From the German Music Council's Point of View: A Final Word" (Franz Muller-Heuser). (EH)

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INTER NATIONES

EDUCATION AND SCIENCE III/1994

SO 027 148

MUSIC TRAINING IN GERMANY

Music in Schools

Music Schools

Music Training of Youth

Colleges of Music and Conservatories

Talent Promotion

Professional Prospects in Music

Jazz and Popular Music

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CONTENTS page

Music Education and Training in Germany

Preface
A Land of Music 3

Music in Schools 5

- The structure of the education system
- Elementary sector
- Music in schools

Music Training and Music Cultivation Outside School 9

- Music schools
- Private music teachers
- Adult education centres
- Amateur instrumental and vocal music
- Further training

Professional Music Training 14

- The training system
- Training institutes
- Colleges of music
- Conservatories, academies and church music schools
- Special training courses
- Professional prospects on the employment market

Establishment and Promotion of Musical Talent 24

- The amateur sector
- Promotion programmes during music studies
- Starting-up help for artistic professional practice
- Along the path to international success

Youth and Music

Mutuality through music 28

Where does youth encounter classical music and vice-versa? 29

Alternative music training 31

Jazz and popular music in Germany 34

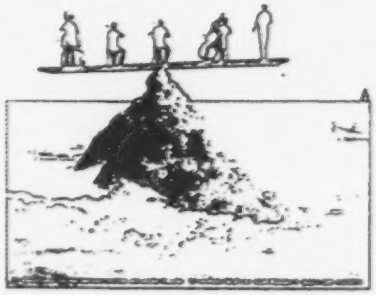
Jazz in the former GDR 35

A Final Word

From the German Music Council's point of view 37

Appendix 39

- Important Addresses
- Bibliography



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A Land of Music

Music – in its manifold forms – means something to almost everybody, albeit in different ways. The commitment to the cultivation of music has many dimensions: the generally esthetic, the particular, the anthropological and the sociopolitical. Within the industrial, technological and economic processes and the political environment of the leisure society, people's relations to culture in general and music in particular are gaining in importance. Above all, young persons are turning towards cultural activity, especially musical activity. In so doing, people are creating their own spheres which can help them preserve or develop a positive attitude to life and society. Within the social structure of our cultural sphere, history teaches us that music was always a constant factor in "human-biological terms". Within an industrial/technical civilization, it must be in the interest of society to counteract the deformation of the affective sector. From this angle, concern with music belongs to the human biosphere, in other words, to the fundamentals of human existence, and thus to our society.

Despite the current financial difficulties which confront us, Germany continues to be a land of music. Many millions of persons play an active or passive role in this field: as professional or amateur musicians, as audiences at concerts, operas, folk and light music performances, house or church music, musical education in schools, music schools, colleges and universities (as well as private tuition), in the jazz, rock or pop scene or via the enormous range of mass-media in the form of records, cassettes, CDs, radio and television.

Music education is also embedded in this rich musical landscape which, while being committed to a centuries-old tradition, on the one hand, must also be prepared to react to the sociological, political, ethical and esthetic changes taking place in our society, on the other. As an integral part of overall education, musical education seeks to promote the individual personality of each and every person, including those who have no intention of pursuing a musical profession. Even so, it must also offer special training opportunities for professional musicians desirous of achieving the high standards of performance expected.

In our endeavours vis-à-vis music culture, we must remain free from any form of ideological bias, both in the professional and amateur sectors. The much discussed musical tradition has its justified place both in the present and future, as has the search for new paths, which questions what is extant and which, in a vigorous confrontation with tradition, creates new features, artistically and educationally.

The extensive and chequered history of musical education in Germany can obviously not be retraced here. Consequently, we will devote our attention towards at least two aspects with which, alongside the financial problems besetting all promotion of art, we are particularly concerned with at the present time.

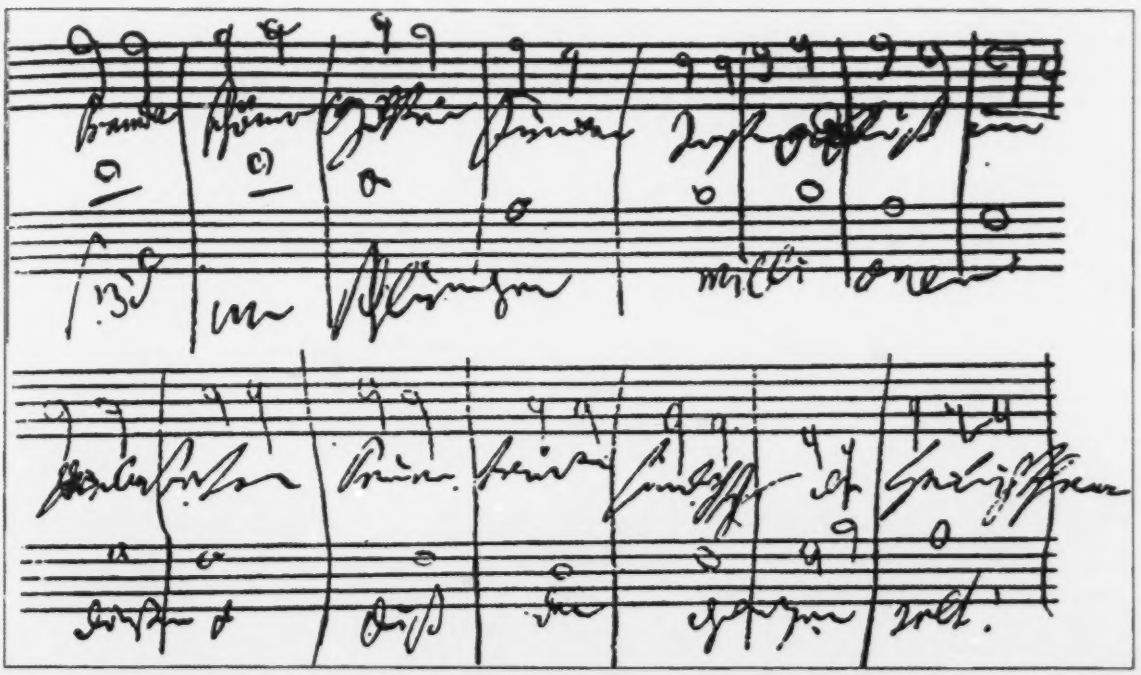
Because of the political division of Germany – (the German Democratic Republic in the east, the Federal Republic of Germany in the west) – the point of departure after World War II resulted in differing developments in the fields of composition, esthetic and political valuation of musical creativity, musical education and musical organization. Following the unification

Richard Jakoby

of the two German states in 1989, the process of coming together commenced in line with the historical, intellectual-cultural and overall existential common features; after more than 40 years of separation, the smelting process will undoubtedly take a few years. Like culture as a whole, musical education can provide considerable assistance in creating identification, thus ensuring that the "new environment" in which we live does not lose its humanitarian aspects. Following political unification, the bemoaned deficits still have to be compensated in the social unification process. The fact that music is particularly suitable in this respect stems from its communicative and integrative qualities. It makes us happy to know that there is now freedom of movement – without which art and art education, as in all intellectual sectors, cannot exist – and that, for example, the musical culture of the so-called new *Bundesländer* (constituent states), which are richly endowed in tradition, is now accessable to all Germans in reciprocal give and take. In addition to these unification – process commitments, our musical life – and the musical education which serves it – must, in increasing measure, anticipate the impacts of European unification, the consequences of which are hardly foreseeable as far as musical education is concerned. The unification process, in particular, shows that mergers of this nature take their time. We will have to surrender our sovereignty for the sake of Europe; with regard to cultural life, especially musical life, however, we will be able to preserve identities and by their means enrich the European House in the spirit of diversity in unity.

Any form of education (including musical education) impinges on the future of our society. Consequently, let us venture a few thoughts with regard to the future. Like everywhere else in the world, the new technologies – with their omnipresent availability and commercial aspects – in Germany are accompanied by questions of the identity of musical culture, the future situation of the musicians and music teachers. Will the new technological possibilities make musicians dispensable? Will they give way to programmers? Will technology and the economy completely replace or engulf live music? Will human beings be overtaken by the technology they themselves created? This is a question which also arises in other areas, such as in medicine, for instance. Decades ago people were already pessimistically forecasting that technical mediators could paralyze practical musical-making; as it turned out, the opposite was the case. The demand for direct musical experience tended to increase. This should encourage all creative musicians, including music teachers, to face up to the future optimistically, to grasp and process the consequences. ❐

Prof. Dr. Richard Jacoby
(Honorary president of the German Music Council and head of the latter's Liaison Office for International Relations)



Ludwig van Beethoven: page of the "Ninth Symphony dedicated to Frederick III in the composer's own hand

Music Education and Training in Germany

by Eckart Rohlfs

Music in Schools

The structure of the education system

The basic structure of the German school system is clearly defined: 4 years *Grundschule* (primary school), a further 5 years compulsory attendance of a *Hauptschule* (main school), *Realschule* (intermediate school) or *Gymnasium* (grammar or college-preparatory school), thereafter a further 3 years leading to a vocational qualification at a *Gymnasium* culminating in the *Allgemeine Hochschulreife* (general right of entry to a higher education institution). The responsibility and competence for education lie with the *Bundesländer* (constituent states). This means that there are certain deviations and differences in the individual *Länder* (states). The *Bildungsplan* (Education Plan) submitted by the Federal-*Länder* Commission in 1973 provides no more than a structural framework. For paramount reasons, the Standing Conference of the Ministers of Education and Cultural Affairs of the *Länder* is anxious to achieve as much cooperation and adoption as possible.

This also affects the role of music and musical education inside and outside schools of general education. Each *Land* makes its own decisions with regard to directives, the promotion of musical life and the cultivation of music. It lays down school curricula and timetables which include music as an independent compulsory subject and integral part of the teaching programme. The extent to which this can actually be realized, however, depends very much on financial constraints, the many and varied personnel and material circumstances prevailing locally.

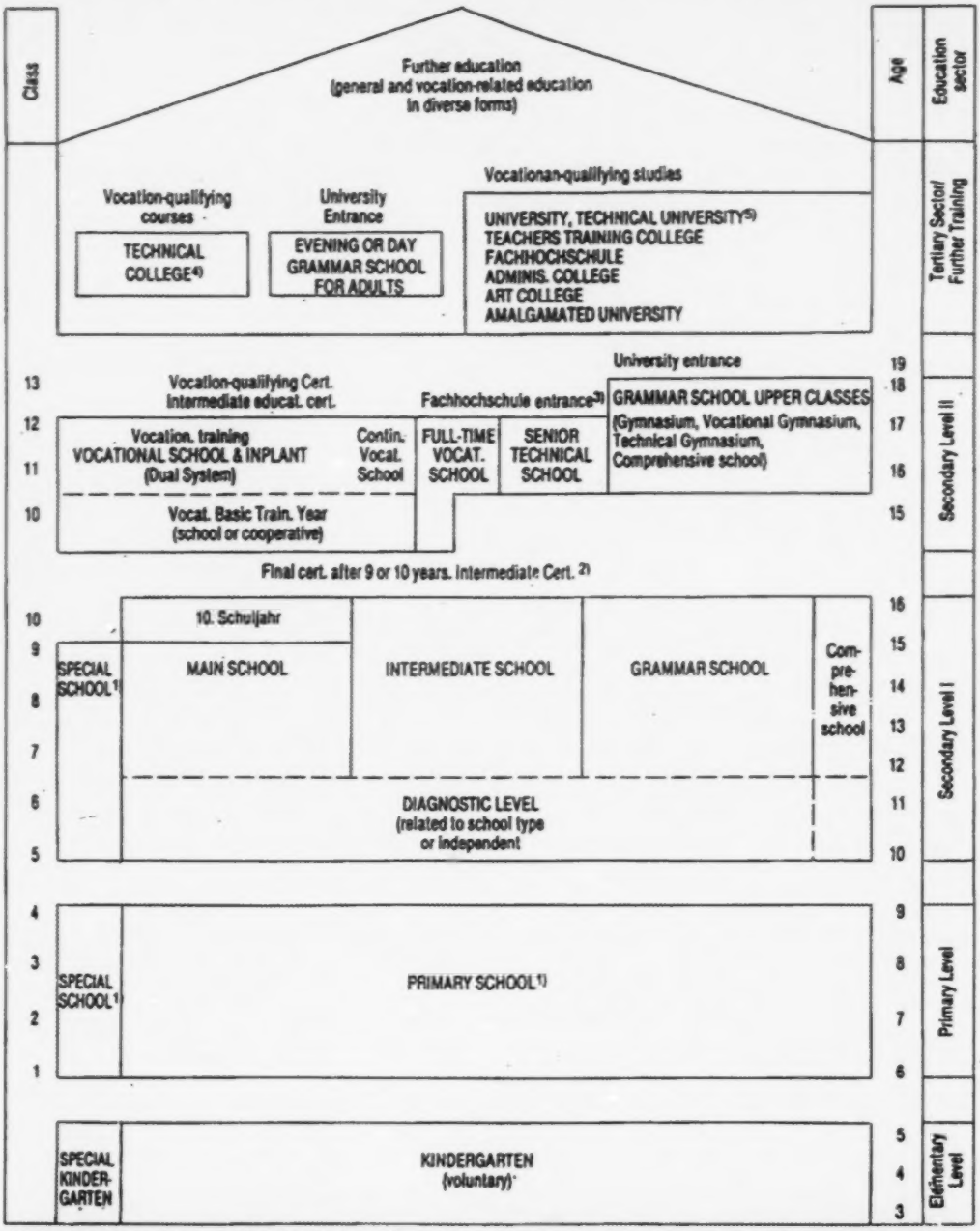
The same applies to the other sectors of youth and adult education outside school. In the last few decades multifacetted and diverse availability has developed in the music sector, provided by public and private institutions and a large number of special institutions and organizations. Alongside the efforts on the part of the associations, private promotion and increased activity by sponsors, the state and county governments and local authorities – within the sphere of their competence – more or less provide support for measures and projects. This explains why musical activities federalwide have varying focal points and manifestations, stamped to some extent by local or regional traditions. In the final analysis, they depend on the personal commitment and interest of the staff actively engaged in the various educational institutions.

Elementary sector

Musical education in the elementary sector, i.e. for children from three to five years old, takes place mainly in

Music.training must primarily impart joy in music

Basic structure of the education system in the Federal Republic of Germany



Schematic diagram. There are deviations in the various Länder. If certain basic requirements are fulfilled, permeability between types of school is basically guaranteed. Full-time compulsory school 9 years (in Berlin and Northrhine-Westphalia 10 years). Compulsory part-time schooling 3 years.

1) Special schools with various sections according to the type of handicap within the sector of normal and vocation schools.

2) Subsequent acquisition of these qualifications is possible for adults as evening grammar or intermediate schools.

3) The Fachhochschule admission qualification can be obtained, for example, at full-time vocational schools or technical colleges.

4) Duration 1—3 years; including public health service schools for professions in the health service and nursing professions — basic professional training.

5) Including colleges offering university study courses (e.g. theology, philosophy, medicine, administration, sport).

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kindergarten, the attendance of which is voluntary on a half- or whole-day basis. Some 42,000 kindergartens and crèches, providing 2.2 million places, are available for 2.5 million children. The care of the children, which is tailored to general educational aims, is provided by staff who have been trained at a *Fachschule* (specialized college) or an academy of educational sociology. Depending on the study regulations, the training is variously intensive in the music and movement sector. This means that the dedication and approach to music are correspondingly varied and dependent on the particular skills and inclinations of the kindergarten staff. It is thus a matter of pure chance whether and what in the way of music, singing, elementary instrumental work, movement elements and rhythmic games are included creatively and from the therapeutical aspect in kindergarten programmes. This is frequently based on "Music for Children", an educational programme devised by Carl Orff and Gunild Keetmann in 1950–54, using percussion and mallet instruments. Many kindergartens are fairly well equipped with melody and rhythm instruments of this type. Alongside individual kindergartens, music schools, in particular, offer special early musical education – which is simultaneously geared to subsequent instrumental instruction – in the preschool sector.

Music in schools

In the 1992/93 school year, within the framework of full-time compulsory school attendance lasting 9 or 10 years (commencing at the age of six), 3.5 million children in the primary sector (6 to 10 year olds) attended the standard *Grundschule* (primary school). Of the 5 million children at secondary level I (10 to 16 year olds), 30% chose *Hauptschule* (main school) or *Realschule* (intermediate school) and 40% *Gymnasium* (grammar/college preparatory school) or *Gesamtschule* (comprehensive secondary school which usually combines all three afore mentioned types of school under one roof). Of the 2.5 million pupils at secondary level II (16 to 19 year olds), 20% opted for *Gymnasium* whilst the remainder entered the vocational training sector, e.g. *Berufsfachschulen* (full-time vocational schools), *Fachoberschulen* (senior technical schools) or *Berufsschulen* (part-time vocational schools). As a rule, lessons take place in the mornings only. Additional optional subjects take place in the afternoon to some extent.

The aim of the *Hauptschule* teaching programme – lasting 5 to 6 years as a rule – is "to ensure that the majority of the pupils are provided with sound basic training with a pronounced bias towards the working world". The normally 6 years schooling at *Realschule* provides pupils with a *mittlerer Schulabschluß* (intermediate school certificate) and prepares them for entry into vocational training; further educational training at full-time schools (e.g. *Fachoberschule*) is also possible. In its basic forms – with a classical, modern language or mathemics-science bias, as well as other special types – *Gymnasium* usually leads to a university entrance qualification in 8 or 9 school years (Classes/Grades 5 to 13).

School is the only place where ***all*** children have the opportunity of musical education. The manner in which they come into contact with music and are taught music here influences their relationship to music for their whole life. This is why education in Germany attaches so much importance to music having a firm place in schools. Musical instruction at schools is designed to enable children to approach music actively and consciously and to take part in cultural life. It is for this reason that many schools are interested in and intent on offering vocal and instrumental music ensembles – usually in the form of additional voluntary activities, particularly since this is simultaneously beneficial to the school community and enriches the organization of the school day and interclass and regional school events. The inclusion of music in the curricula for practically all classes, however, does not tell us much about the actual importance attached to music in individual schools.

School music enjoys a great tradition in Germany reaching far back into the 19th century, especially singing. Following school reform in the 1920s, the technical subsidiary subject "singing" was gradually elevated to "music, a subject enjoying the same cultural status as other subjects". This implied special training courses for music teachers who were then placed on an equal footing with colleagues teaching academic subjects. Today, the profession of music teacher at the different school levels is a recognized training occupation. Depending on the school level and type of school, training takes place at various institutes: at universities and colleges of education for *Grund-* and *Hauptschule* teachers, and, to some extent for *Realschule* teachers (secondary level I), following an (optional) music course, and, as a rule, at colleges of music for music teachers at *Gymnasien* (secondary levels I and II).

Music is firmly anchored in all school timetables. Even so, the number of prescribed weekly lessons varies both in the individual types of school and the 16 *Bundesländer*. One to two lessons a week are scheduled for *Grundschulen*, two lessons a week for (main-

ly) Classes 5 and 6, and thereafter one lesson at *Hauptschulen*. In some *Bundesländer* subjects such as art, music, the performing arts, handicraft and needlework are amalgamated in one teaching area which is maintained at a prescribed three to four lessons a week over a number of years. Pupils can or must decide for themselves within the group of optional subjects of this nature. In some cases music alternates with another of the afore-mentioned subjects on a half-yearly basis. This is frequently left to the discretion of school principals which, in turn, depends on the actual number of subject teachers available. Since only a small percentage of would-be teachers study music as a main or optional subject, one to two music lessons a week cannot be guaranteed at primary schools and secondary level I.

From Class 7 or 8 in *Realschulen*, integrated (cooperative) *Gesamtschulen* and *Gymnasien*, timetables normally reduce music by one lesson a week with similar rules, arrangements and stopgaps. The demand for two weekly music lessons for all types of school and classes continues to remain unfulfilled. On the contrary, it is feared that the pruning of the number of teaching posts, the continued reduction in working hours and the demands by other academic and sociopolitical subjects (which are considered more important) in schools "are forcing music more and more into the background or causing it to be removed completely from the compulsory range of subjects offered" – to quote a nationwide signature campaign which emanated from the 1994 National Music School Week. The campaign calls on the Conference of the Ministers of Education and Cultural Affairs of the *Länder* "to ensure that music teaching in schools does not suffer further losses and that all pupils are offered adequate musical instruction – qualitatively and quantitatively."

Teaching content and learning aims are laid down in curricula and tailored to the class concerned. These are continuously updated by state institutes of curriculum research. Music teaching

The music school in Bad Godesberg, Bonn

not only concerns itself nowadays with a general introduction to music and its elements, with the reception of and reflection on musical works, their analysis and interpretation, but also in increasing measure with musical activities and the realization of projects of an interdisciplinary nature, including improvisation, composition, experimental tonal design. Depending on existing possibilities, it also includes the performance of vocal and instrumental music within classes.

Secondary level II (Classes 11 to 13), provides basic and advanced courses for all subjects, including music. The basic music course embraces two to three lessons a week, the advanced course five to six. It includes personal specialized work and vocal or instrumental requirements of a practical nature. In such cases music becomes an *Abitur* (university entrance qualification) subject. The number of schools with advanced music courses is small and varying. Often the prescribed minimum number of pupils for such courses cannot be achieved.

Apart from this, further practical performance of music is left to the optional range of subjects: school choir, playing groups, orchestral work, brass ensembles, jazz bands, pop groups, music theatre, new music can be the content of all sorts of musical activities and depend, in the final analysis, on the instrumental and vocal possibilities and interests of the pupils or the initiative and imagination of the music teachers and their motivational powers. Musical activities in all types of schools have been enjoying increased importance once more in recent years. Quantity and quality can be gathered from the numerous local and supraregional school events, especially from the national event "*Schulen musizieren*" (Schools Make Music) which is held in a different place every two years or from the exemplary performances given during the likewise biennial National Music Week.

Instrumental instruction is not usually provided in schools. The latter fall back on the instrumental skills which pupils have acquired outside school, such as at a music school or privately, for example. Only a few schools or types of schools provide instrumental instruction, usually in the form of group tuition. This is particularly the case at schools with extended musical instruction. In addition to the usual range of subjects, these schools offer interested pupils musical education in

depth. In 1992 (according to the *Musik-Almanach*) there were 210 schools of this nature in fifteen of the *Bundesländer*. Of these, 139 were *Gymnasien*, 12 *Gesamtschulen*, 2 *Realschulen* and 57 *Grund-* and *Hauptschulen*, mostly in Baden-Württemberg and Bavaria (including "*Musische Gymnasien*", i.e. Gymnasien specializing in the teaching of art and music).

The former special music schools (in Berlin, Dresden, Halle and Weimar) continue to exist – at least in the form of *Musikgymnasien*, i.e. *Gymnasien* specializing in music. They are intended for talented pupils (boarding) with the occasionally exceptional ruling that instrumental, vocal and theoretical instruction remain the responsibility of the local college of music. There are other *Musikgymnasien* in Regensburg and Windsbach (Bavaria). In addition, there are a number of schools with special music classes. Private boarding schools (e.g. Christopherus schools, Hermann Lietz schools) and the Waldorf and Montesorri schools also lay emphasis on esthetic education in their teaching concepts, and offer special musical activities and instrumental and vocal tuition, in addition to normal music lessons in the classroom.

The associations representing the professional interests of music teachers in schools are, in particular, the *Verband Deutscher Schulmusiker* (German School Musicians Association) and the *Arbeitskreis für Schulmusik und allgemeine Pädagogik* (Working Group for School Music and General Education) which, inter alia, devote themselves to further training and curricular matters at central conferences.

School Association Orchestra of the Protestant School Centre, Leipzig (*Schulen Musizieren*, Marburg 1993)

Music training and cultivation of music outside school

The diversity of musical education and cultivation of music in Germany is characterized by a large number of organizations, associations, clubs and institutions whose responsibilities embrace musical activities and corresponding artistic-cultural training and further training. Some 10% of the German population, for instance – i.e. over 8 million persons – are organized in the musical sector and undoubtedly at least half this number, i.e. over 4 million persons, are musically active themselves. Half of them are young persons under 25 years of age. In this context, the proportion of those who can be described as professional musicians in the widest sense – about 250,000 – is smaller than the number of persons in the organized and non-organized amateur musician and music sector. True, it is difficult to establish exactly, organizationally or statistically, who is making music in pop, jazz, rock or folklore groups or in private amateur circles.

Music Schools

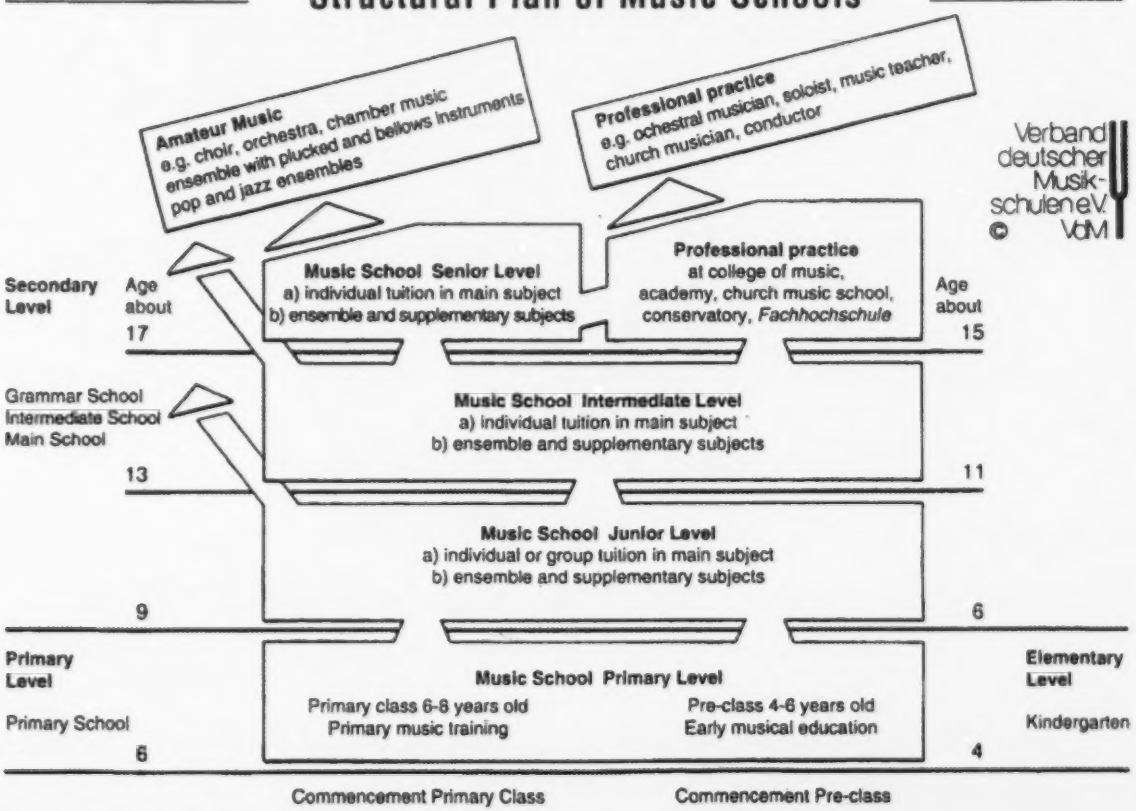
Music schools are a particularly important institution for musical training in the youth and amateur sector. In contrast to normal schools (which have to be attended), music schools regard themselves as institutions offering programmes of special content. They offer interested pupils elementary musical training, instrumental and

vocal tuition, including group music-making, supplemented by preparatory, complementary and continuation programmes and achievement requirements. "Music school" is the general designation of a wide variety of institutions bearing such names as "Singing and Music School", "Youth Music School", "Music Training Centre" or "Music School Department" at an adult education institution or youth art school. The concept of a music school for broad areas of the people goes back to the year 1923 when a youth music school was opened in Berlin-Charlottenburg by Fritz Jöde, exponent of the musical youth movement. Paul Hindemith was among those cooperating. This type of music school was regarded as a model and, to a certain extent, deliberately considered itself to be an alternative to the existing conservatories of a traditional character where the emphasis of musical training was on individual attainment. This concept of a "Music School for Youth and People" was taken up once more in 1952 and further developed within the Association of Youth and People's Music Schools (renamed the "Association of German Music Schools" in 1966). This has steadily grown as the result of new foundations and now numbers more than 1,000 music schools (1994). This number now includes over 100 music schools and 100 music cabinets in the new *Bundesländer*. There are now new concepts regarding content with a standardized structure for all music schools, framework curricula and clearly defined musical and educational requirements in all subjects and at all training levels.

This has resulted in the development of a distinct musical image within education which is based on the system prevailing at schools of general education. The structural plan states: "Music schools are educational institutions for children, young persons and adults. Their responsibilities include basic musical education, the training of new blood for the amateur performance of music, ascertaining and promoting gifted persons and possible preparation for professional studies."

The basis is elementary instruction (early musical education, fundamental musical training) for children aged four and upwards and continued instruction in almost all instrumental and vocal subjects, partly in groups (40%) and partly on an individual basis (60%), supplemented by a wide range of ensemble and additional subjects (listener training, general music theory). Folklore, dance and light music, jazz, rock and pop music enjoy equal status with traditional (classical and modern) music. Other artistic disciplines, such as dancing, play and theatre, the fine arts, visual communication and literature, are also included here and there in the manner of a youth art school. The cultural care and inclusion of handicapped children in music school work is just as much a part, as are the development, trial and innovation of further cultural provision for

Structural Plan of Music Schools



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youth. If possible and expedient, music schools cooperate with other local and regional cultural institutions, with schools, kindergartens, amateur music associations and adult education centres. In many cases, music schools are co-responsible for musical/cultural life locally, either with their own resources, or as the overall organizer.

In 1994, one million pupils are attending 1,000 music schools: 10% at elementary level, 30% at primary level and almost 50% at secondary levels I and II. The number of adults over 25 years of age comes to 5%. 35% of the 35,000 members of staff at music schools are employed full-time. Thus the greater proportion of the teaching staff at music schools are employed part-time and often work simultaneously at several institutes, providing professional capacity on an hourly basis.

Among the 600,000 pupils taking instrumental or vocal tuition as a main subject (1993), the most popular instrument is the piano (24%), followed by recorder (18%), guitar (14%) and violin (almost 8%, total for bowed stringed instruments 10%). In the last three to five years, there has been a marked increase in pupils in the keyboard/synthesizer sector (at a figure of 26,000, it represents a share of 4.5%) and percussion (those interested have increased by 50% in the last three years to over 17,000, i.e. a share of 3%). Since 1987, the number of pupils in the solo singing sector has increased from 4,000 to 10,000.

The 1,000 institutions in the Association of German Music Schools are financed for the most part by the local authorities, 30% of the facilities run by registered associations likewise. In 1993, the contribution from public funds covered 61.3% of the costs (varying between 45 and 86%). In this context, subsidies from the old (west) *Bundesländer* vary between 2 and 14%, from the new (east) *Bundesländer* 12 and 37%, and 7 and 57% from local authorities. An average of about 38% of music school costs are covered by tuition fees. Here, the annual fees paid by parents per pupil for basic subjects vary between DM 134 and 436 (position: 1993) and for individual tuition between DM 180 and 2400. If needs be, music schools give reductions if applied for on social grounds.

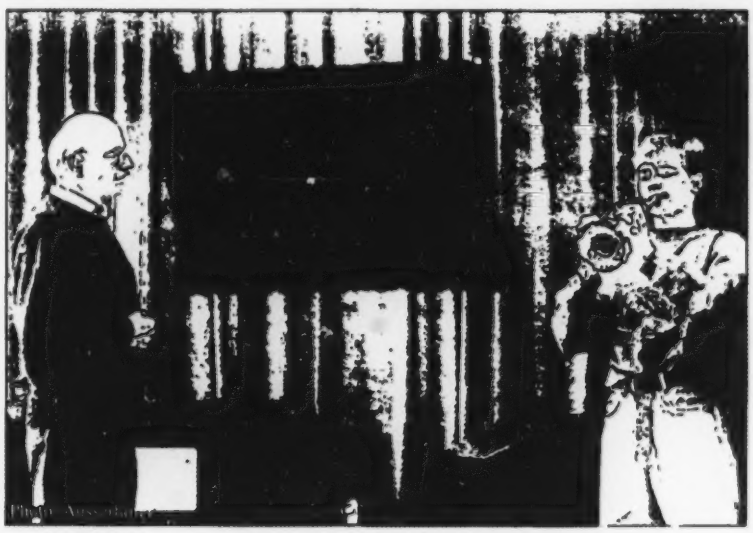
One of the special institutions supported by Association of German Music Schools is the *Das deutsche Musikschulorchester* (German Music School Orchestra), a string orchestra numbering about 60 young persons between 12 and 19 years of age coming from all the music schools in Federal Republic of Germany. This orchestra has its origins in the former "Radio Music School Orchestra" in the GDR. Every two years, the Association of German Music Schools (VdM) provides in-service training courses in a different place for music school principals and teaching staff. The VdM is a member of the European Music School Union (EMU) in which 20 music school associations with 6,000 music schools cooperate in various exchange measures.

In addition, i.e. outside the VdM, there are further music schools and specialized teaching centres in Germany which are run on a private or commercial basis, some of which are closely tied up with firms in the music industry and trade sectors. These frequently offer a limited teaching programme restricted to individual instruments or elementary sectors.

School music teachers are trained together with those intending to practise their profession independently at state colleges of music and, in several *Länder*, in conservatories or specialized academies. The training courses last four years as a rule and culminate in a *Diplom* (degree) and a teaching qualification in the subjects examined. Established music school teachers have been paid according to agreed wage scales since 1987.

Private music teachers

Self-employed music teachers represent a further pillar in the instrumental and vocal tuition of young persons.



The actual number of such teachers in Germany cannot be stated exactly. 5,000 private music teachers are members of the German Musicians Association, their professional organization. Possibly double that number work on a mainly or partially independent, i.e. free-lance, basis, or give a few lessons in a part-time capacity at one or more music schools or at other youth and adult education institutions.

The steadily growing demand for musical tuition in the last few decades, which music schools were not always able to cope with, has offered new opportunities in particular for free-lance

music teachers since many a music-school pupil, after several years preparatory basic and instrumental instruction at a music school, prefers to change to tuition by a private teacher. And, indeed, about a third of the prize winners in the competition *Jugend musiziert* (Youth Makes Music) come from the private tuition sector. This confirms the importance and effectiveness of private music teachers. The work of the latter embraces individual care of pupils from the early beginnings to preparatory studies for a training-institution entrance examination, both in major cities as well as in the "provinces", in other words, particularly in those places where music schools are unable to provide area-wide coverage. Free-lance music teachers naturally regard themselves as being in competition with the publicly supported music schools as far as the level of fees, social security and the "operational costs" of their private music teaching practice are concerned which they have to finance themselves, i.e. with the money they earn by their own efforts.

The Artists Social Insurance Act, which came into force in 1983, has provided free-lance artists and music teachers with a certain amount of relief. It guarantees them a fifty-percent public share in the costs of old age and health insurance which has to be paid by employers for their employees.

Adult education centres

The leading public adult education institution with substantial musical-cultural programmes are the more than 1,000 *Volkshochschulen*, including the corresponding institutions in the new *Bundesländer*. Their courses offer music theory, observation of works, introduction to local musical events, as well as group instrumental tuition, practical ensemble playing and singing. The programmes, which vary greatly from place to place, are mainly intended to provide music listeners with help – but also present opportunities of personal musical activity – or at least encouragement to do so. The annual 100,000 participants reveals the popularity of these programmes. Adult education centres are mainly supported by local authorities or an association. 30% of the costs are covered by the local authorities, 20% by the *Länder* and more than a third by participation fees.

Almost all the teachers perform their work as a sideline. They are musicologists, music teachers and musicians who are treated and paid as free-lance staff.

Amateur instrumental and vocal music

The activities of music and choral societies, bands, orchestras and choirs must not be merely appreciated from a musical angle or regarded as the mere fostering of art and tradition. The communal, social and youth-welfare functions of amateur music and its organizations are of great importance, especially outside urban conurbations and large cities. Consequently, music societies regard themselves as "institutions of social and communicative representation".

The various, regionally organized amateur instrumental and vocal associations and societies boast 4 million members, almost half of whom are regarded as active players and singers. Half the members are young persons under 25 years of age.

In amateur music associations, instruction, and consequently the safeguarding of their own new young blood through amateur and professional teachers play an important role. Training takes place from time to time in cooperation with music schools. The associations have their own specially thought-out training and examination system for conductors, register and voice leaders. The association training courses, which are carried out concomitant with profession and partly financed by public funds – take place in the associations' own centres and in state (*Land*) and national academies. This supplementary activity undertaken over decades has benefited the standard of amateur music quite considerably in respect of both the quality of playing and singing and the selection of instrumental and choral music works.

Even accordion and plucked string instruments (guitar, mandoline, zither) now have a wide repertoire – from folk music to original contemporary compositions.

Half of all music societies are to be found in places with fewer than 2,000 inhabitants and are thus a basic component of communal cultural life. Many of them can look back on a more than 100-year-old tradition. The link between vocal choirs and bands is provided regionally and state-wise by the amateur music associations. Their commitments include the further training of managerial staff, the provision of work assistance, the organization of music festivals and the publication of association and trade journals. They represent their members vis-à-vis the general public, authorities, political bodies – as well as their sector in the German Music Council and the state (*Land*) council concerned.

The largest instrumental organization is the National Federation of German Wind Instrument and Folk Music Associations. Together with the other wind instrument, accordion and plucked string instrument associations they form the Consortium of Folk Music Associations. This embraces 11 member associations with 12,000 bands and orchestras and 700,000 active and 900,000 passive members.

Seven choral societies belong to the Consortium of German Choral Associations – the largest is the German Choral Society – with 35,000 choirs and 2.5 million members, 1,250,000 of whom are active performers.

In recognition of the sociocultural importance of the German cultivation of amateur music, the Federal President has created the "*Zelter-*

Plakette" for choirs boasting of a long tradition and the "*Pro-Musica-Plakette*" in the amateur band and orchestral sectors. In recognition of their particular merits, these distinctions are awarded annually at a special ceremony to societies celebrating their centenary.

In addition, in 1982, the German Music Council created the German Choral Competition which is held every few years. It is intended to promote encounter and concern with contemporary choral music as well as to register the performance standard of German choirs. It is very much the same in the case of the German Orchestral Competition which is also held every few years. It was established in 1986 for amateur orchestras performing symphonic, plucked instrument, wind instrument and accordion music. The comparison of performance level is designed to provide impulses to improve standards. Concomitant measures include the award of scholarships and the organization of further training events for choir masters and conductors.

Amateur instrumental and vocal work is financed mainly by member's contributions. Local authorities, however, also give their support, but expect to have a say in the organization of local cultural life.

Further training

The great importance enjoyed by making music in both the professional and amateur sector calls for a high standard among music teachers. Throughout education, there are continuous intensive further training programmes to update teaching material and teaching methods and, to some extent, to permit teachers to acquire supplementary qualifications. For teachers at schools, this state-supported further training takes place at regional (*Land*) institutes. Music school and free-lance teachers are offered similar programmes by music schools and music-school associations themselves, as well as by numerous professional associations and organizations concerned with musical education.

The managerial staff in the field of amateur-music work for children, young persons and adults are employed on a full-time, part-time (alongside another musical profession) or voluntary basis (i.e. amateurs who practise a very different profession) in a musical or teaching capacity. Numerous associations, organizations and institutes provide intensive training and further training for such staff via seminars, courses, working conferences and congresses.

In particular, in most of the *Bundesländer* there are now a number of further education academies equipped for the music sector. Most of them offer a broadly-spanned programme all the year round for music teachers and honorary managerial staff engaged the amateur music sector – either independently or in collaboration with relevant associations.

There are several central national institutions for full-time, part-time and voluntary multipliers in the musical and other cultural sectors: the *National Academy of Youth Musical Education* in Trossingen, Württemberg (since 1973), the *Academy of Musical Education and Media Training* in Remscheid, North Rhine-Westphalia (since 1958) and a third such academy in Wolfenbüttel, Lower Saxony (since 1986). These institutions operate like several state (*Land*) academies providing special training courses concomitant with profession, including the exchange of experience, the trial of new teaching methods and work concepts and professional consultation. They also act as conference venues for associations and societies.

These national academies are jointly financed by the Federal Government and the *Land* in which they located, the state academies mainly by the *Bundesland* concerned. With the exeption of Remscheid, these academies have few staff of their own. They are thus dependent on guest lecturers who provide them with a great deal of professional mobility. In addition, at the National Academy in Trossingen, a central music education library, embrac-

ing modern teaching and playing material, is being built up. It is subject to examination by specialist commissions with regard to its suitability and made accessible by means of bibliographic reference catalogues.

Another supraregional further education institution for music teachers which must be mentioned, among others, is the *Academy of Musical Education* in Mainz. This institution is particularly concerned with methodological teaching concepts in group instruction and the link between musical education research and further training. Yet another institution is the *Musical Education Centre* in Schloß Weikersheim which offers preparation and further training of young musicians concomitant with studies and, in particular, looks after youth orchestras through the *Organisation des Jeunesses Musicales*.

Professional Music Training

The training system

The musical training system in Germany makes a clear distinction between **amateur** musical training for children, young persons and adults and that of a **professionally**-oriented nature. Whereas amateur training takes place first and foremost as a personal responsibility via music schools, private teachers and amateur music associations, training for professional musicians is largely concentrated under state supervision at specific institutions. There are, of course, connections and dependencies between broadly-spanned fundamental work in the amateur sector, professional promotion of new blood and courses which lead to recognized professional qualifications.

The following institutions are responsible for professional musical training:

for **arts subjects** = college of music, to some extent conservatory/special academy and, in some cases, private institutes

for **music teaching subjects**

O art teaching post at a *Gymnasium* (secondary levels I and II) = college of music, in some cases university

O for primary level and secondary level I = university, amalgamated university or college of education (in some *Länder* = college of music)

O music school teachers and independent music teachers = college of music, conservatory and special academy, in some cases church music school

Musicology = university (and at some music schools)

Church music = college of music, church music school

Performing arts = (music theatre, drama, dance) = college of music, dramatic art academy, in some cases private institutes.

Training institutes

At the present time, there are 23 state colleges of music (in some cases with branch institutes in various cities) spread across 13 *Bundesländer* (federal states). As higher education institutions of an artistic-academic character, they are on equal footing with universities. University and art-college legislation forms the statutory and organizational basis for their work and structure. A good half (51%) of the 17,000 matriculated students are women (1992/93). Thus the number of female students at colleges of music is substantially greater than the overall average in higher education (female average 1992: 39.7%). At 15.3%, the number of foreign nationals at colleges of music is likewise much larger than the overall average in the higher education sector (1991: 5.8%).

There are also about 15 conservatories, music academies and higher education institutes, mainly financed by local authorities, which, as technical schools or academies, offer vocational training (alongside training for amateurs). In addition to artistic subjects and church music, the training of music school and free-lance teachers is also a focal point. The conversion (into colleges) or continued existence, structure and status of some of these institutes, whose final certificate does not have the quality of a university degree, is currently being discussed from the subject, organizational and financial angle, with regard to responsible body.

Conservatories and colleges of music can look back on a long tradition in Germany. A number of colleges of music go back to music school and conservatory foundations in the first and second half of the 19th century. They include Würzburg (1804),

Photo: Ausserhofer

Karlsruhe (1812/1837), Cologne (1845/1850), Dresden (1856), Leipzig (1843), Stuttgart (1857/1565), Munich (1865), Berlin (1822/1869), Weimar (1872), Frankfurt/Main (1878). New foundations since World War II include Detmold, Freiburg, Hamburg, Hanover, Saarbrücken, Trossingen and, because of the East-West division, in East Berlin in 1950.

Cost of studies

As a general rule, with the exception of private institutes, no study or examination fees have to paid at colleges of music and conservatories in Germany. Even so, students must pay social security contributions, student organization costs and, if needs be, health insurance costs out of their own pockets. There are student halls of residence specially reserved for music students in some places. The individual training institutes can provide information on possible financial assistance or scholarships, or other means of studies promotion.

Admission to studies

The entrance requirements vary greatly from one college of music to the other. A basic requirement, of course, is outstanding artistic talent. Successfully-completed secondary school education is also expected. Exceptions are possible (e.g. intermediate certificate). A university entrance qualification is required for school-music studies and sound engineers.

To follow a course of study, an entrance application must be submitted within a given period. And even though admission requirements differ, one basic feature is common to all institutions: the passing of an artistic entrance examination. The latter consists of an oral/practical and a written section and usually takes place six months before commencement of studies. The detailed requirements, which vary from one course of studies to another, and from one college to another, must be ascertained individually. For this purpose, colleges provide study counselling facilities and written information describing their courses of study and admission requirements, lists of lectures, teaching availability and requirements for final degree (*Diplom*) examinations.

Foreign students have to fulfil the same admission requirements as their German counterparts. Even when moving from one studies institution to another swopping one's courses, the same entrance conditions apply as they do for first-year students. At least in the case of a change within German colleges of music, however, final or part-examination results already obtained are recognized in principle. If needs be, obligatory study content (e.g. in music theory) must be caught up on. Colleges are autonomous as far as admission is concerned and can decide in individual cases which periods of study and study achievements are recognized. If necessary, ascertainment examinations (*Feststellungsprüfungen*) are conducted. The Music School Principals Conference states in this connection: "Since these examinations, because

of their very nature, cannot be objectivized, and individual factors, particularly in the assessment of talent and question of interpretational orientation, play a major role, the examination results obtained at other colleges of music cannot be accepted at their face value." Because of the large number of applicants for certain courses of study yearly, the demands made by colleges of music are correspondingly stringent. For capacity reasons alone, not all students, who have passed the entrance examination, can be admitted.

Increased efforts are also being made to achieve mutual recognition of qualifications (*Diplomen*) and periods of study between professional music-training institutions (academies of music, conservatories, colleges, universities at college level) within the European Union. To this end, a network of information centres (known as "Naric") has been set up to deal with questions of recognition and equivalencies. In Germany, the Central Office of Foreign Education Systems at the Secretariat of the Education Ministers Conference is responsible for this task. In the first instance, however, it is advisable to contact the college where admission is to be sought.

The same applies to admission to a course of continuation studies, such as for soloist training in the master classes with the aspired-to "concert examination". Admission is contingent first on the successful completion of a basic course, i.e. with a degree (*Diplom*) in the discipline concerned (or an equivalent qualification), and second, on the passing of an entrance examination, at least in the main subject in question, if the college of music is changed for the desired continuation studies.

The second violins in the Conservatory Pupils Symphony Orchestra, Cottbus

Colleges of music

Every college of music has its own image, particularities and focal points which, of course, are characterized by the artistic or educational individuality and speciality of the teaching body concerned.

The studies programme at all colleges of music embraces the classical repertoire of training courses fairly uniformly, i.e. the artistic subjects and musical education.

The **artistic subjects**, which half the students decide to take, include the following disciplines: instrumental music, particularly orchestral music (string, wind, percussion, harp), keyboard instruments, singing, conducting, music theory and composing. Some institutes specialize in further or special instruments (e.g. plucked instruments, accordion, recorder, historical instruments, electronic instruments). These 8 to 12-semester basal courses culminate in a degree. This can then be followed by about 4 semesters of continuation studies for the concert examination (master classes).

The course of study for **singing** is divided into two parts, a basic musical-singing course of 6-8 semesters and a 4-6 continuation course with the special disciplines of concert or opera singing. The course of study for piano can usually be combined with piano chamber music, lieder interpretation and coaching.

The basic training in **church music** lasts 8 semesters, ending with the B-church musician examination, i.e. qualified church musician, and after a further 4 years of continued studies with the examination an A-church mu-

sician qualification (equivalent to the concert examination in other subjects).

There are two separate sectors for **music teaching** at colleges of music:

○ **School music**, the course for a teaching post in schools, is a traditionally basic element of the teaching programme at colleges of music (with the exception of Dresden and Düsseldorf, and the Berlin Hanns Eisler College). It is mainly aimed at teaching at secondary levels I and II at *Gymnasien* and is usually combined with one or more academic subjects at university. This can also be musicology. The First State Examination is usually taken after 8 to 10 semesters, and the Second State Examination on completion of two years of practical teacher training.

The training for a teaching post at secondary level I, i.e. in *Hauptschulen*, *Realschulen*, and some extent *Grundschulen* and *Sonderschulen* (special schools for mentally and physically handicapped pupils), follows a similar pattern. Here, too, for the course lasting 6 to 8 semesters prior to the First State Examination, music – as a main or optional subject – must be combined with other subjects. A full or part-course of this nature is offered at a small number of colleges of music only because this is the responsibility of academic higher education institutions (university, amalgamated university, college of education) at which some 5,000 students are following a training course in music as a main or optional subject for a teaching post at schools of general education (1989/90 old (west) *Bundesländer*).

○ Students wishing to become **qualified music teachers** (*Diplom-Musiklehrer*) at music schools or on a freelance basis follow a course usually lasting 8 semesters which can have very different focal points and is thus aimed at specific teaching qualifications: these can be obtained at all music schools as far as instrumental and vocal tuition is concerned. There are special training sectors at some colleges, including rhythmic-musical instruction, general music instruction (i.e. basic musical training or early instruction with a qualification in early instrumental tuition), leading ensembles, music-theory subjects (composition and aural training), jazz, popular and light music. In some cases, the latter is integrated with instrumental and vocal training, but is also offered as an independent, supplementary or continuation course.

The former State Music Teacher Examination (SMP) has been largely replaced by college degrees (in some cases, it is possible to obtain a qualification at conservatories and special academies as well as supplementary to artistic higher education training).

Some 25% of study places at colleges of music are accounted for by the training of music-school teachers and at least 20% by those intending to practise a free-lance profession.

In addition, almost all colleges offer courses in **special subjects**, sometimes as continuation, supplementary, additional or contact studies, sometimes as pilot courses of study for trial purposes.

There are training opportunities for **sound engineers** in Detmold and Berlin (HdK) and for sound and video engineers in Düsseldorf. It is here, too, that military-music training for the **Bundeswehr** (armed forces) takes place. The latter also have their own music training corps in Hilden. Musicology has established itself at some of the colleges of music, coupled with the right to follow doctoral studies (which is normally the prerogative of universities). Cultural management, media-management as a subject, is being increasingly developed (e.g. in Hamburg, Berlin and – combined with journalism – in Hanover, as a further training course at the Open University of Hagen, and as a continuation course at the college of education, Ludwigsburg). **Music therapy** is a supplementary subject in Berlin (HdK) and an additional course in Hamburg. Stuttgart offers **speech training** and figure theatre.

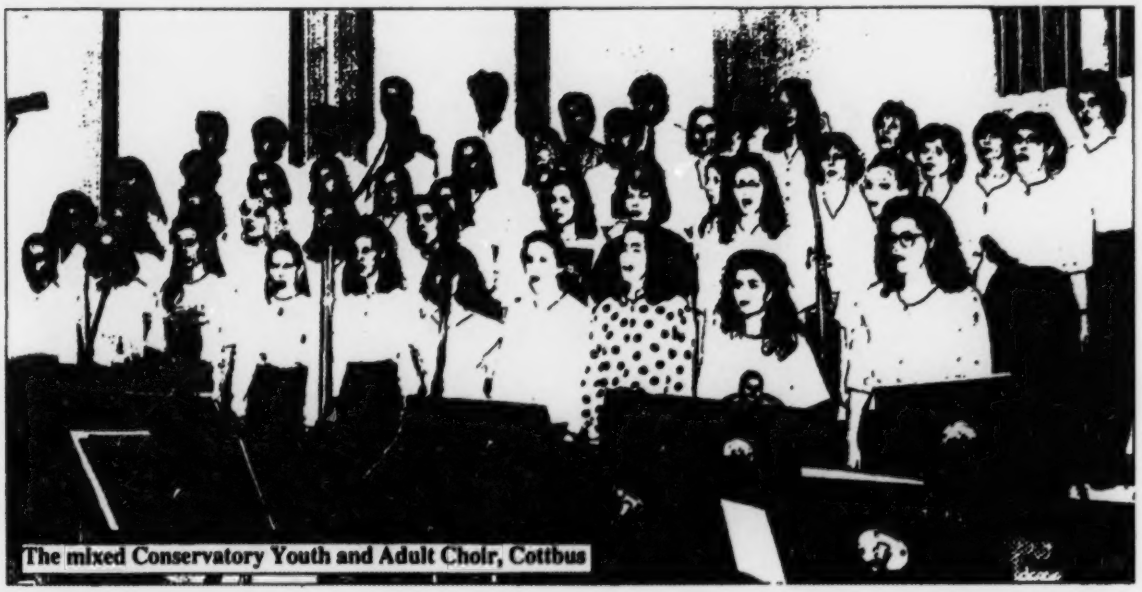
In some places, special further supplementary programmes are offered, in some cases with temporary lecturers and professorships. They include ancient music (historical instruments, historical performance practice), modern music, electronic music, jazz and popular music, musicals and light music.

Except for Dresden, Detmold and Trossingen, colleges of music have their own "performing arts" department for music theatre which they offer as part of the artistic training. Drama is also offered at 8 colleges and dancing and dancing instruction or ballet at a further 6. The opera course also feels itself responsible for stage singing. The "opera school", including operetta and musical, tries out and teaches all aspects of stage practice by means of self-produced performances which presume collaboration with instrumental and vocal ensembles (orchestra, choir). Music theatre stage direction is a subject of its own in Hamburg and Munich (see chart on pages 22/23).

Conservatories, academies and church music schools

Like the colleges of music, the conservatories and academies (with a total of 2,500 students) offer instrumental and vocal training in their vocational training department (number of students approx. 30%). The point of main emphasis is the course of studies for music teachers at music schools or for free-lance teachers. This course which is taken by over 60% of the students, lasts about 8 semesters and culminates in state-recognized final examinations. If certain requirements are fulfilled, at some institutes it is also possible, in collaboration with colleges of music, to take a degree (*Diplom*) examination and receive training as a B-church musician.

Two-thirds of the 1,600 students taking church music as their main subject attend one of the churches own 34 institutes. Of these, 23 are run by the Ro-



The mixed Conservatory Youth and Adult Choir, Cottbus

man Catholic Church (including diocesan seminars) and 11 by the Protestant Church. These church music schools run training courses for full-time church musicians culminating with the B-examination. Some of these institutes, which have now been raised to the status of a higher education establishments (*Hochschule*) also provide training for the A-examination. Church music, incidentally, is a special point of main emphasis for part-time church musicians. The latter are in great demand and training opportunities are provided, alongside profession, at several universities and at five Bavarian specialized music schools where training is otherwise concentrated on ensemble directors in the amateur music sector.

Musicology can be studied as a main or basic subject at over 30 university musicology institutes, university seminars (and also at amalgamated universities and colleges of education and colleges of music provided certain preconditions are fulfilled and the combination of subjects is right). Musicology, as a discipline, embraces the history of music, systematic musical science (acoustics, music psychology, music therapy, music sociology) and comparative musicology (ethnology). On completion of the prescribed 8-10 semesters, the musicology course concludes with an M.A. examination.

In the case of special achievement, a 6-semester course of doctoral studies may then be taken and the title Dr. phil. (of late also Dr. scientiae musicae at the Hamburg College of Music) obtained. Despite manifold professional ramifications (depending on subject combinations and supplementary skills and knowledge), the number of those reading musicology (currently 5,000 to 6,000) is far too large. Consequently, students are advised to purposefully supplement their training with corresponding subsidiary or further main subjects or with continuation or additional courses of study. The same applies to musicology as a subsidiary, compulsory or second main subject (e.g. school music, musical education).

Special training courses

Musical-instrument handicraft usually takes place in the form of a three-year training course m a master-craftsman's workshop, supplemented by attendance of a vocational or full-time training school in Ludwigsburg for the making of keyboard and wind instruments, in Mittenwald for string and plucked instruments. Training can also be undertaken on a full-time basis in Mittenwald for three-and-a-half years. A journeyman's examination concludes the course. A four-year training course as master craftsman in violin, bow and plucked instrument-making is offered in Markneukirchen (part of the college of applied art in Schneeberg, Saxony).

There are training opportunities for special occupations in the broader field of music, partly in public, partly in state-recognized or state-approved private or private-sector institutes.

Sound engineers are offered the opportunity of training and further training at the School of Broadcasting Technology. The Vocational Training Centre for Persons with Impaired Vision in Veitshöchhheim offers a two-year training course for piano tuners, especially **blind piano tuners** and the full-time vocational school in Berlin a three-year course. Training as **music librarians** is offered as an additional course of study for qualified librarians at the college of librarianship in Stuttgart.

In addition to courses offered at several colleges of music, the four-year training course as qualified **music therapist** at the *Fachhochschule* (col-

lege) in Heidelberg (rehabilitation foundation) must be mentioned. Music therapy is included at various institutes (universities, *Fachhochschulen*) within the framework of music or social education, in some cases as a special or an additional course of studies, e.g. at the Universities of Dortmund, Münster, Witten/ Herdecke (two-year continuation course). The German College of Sport, Cologne, offers a therapeutical music and dance course.

Voice and stage training is diverse and plentiful in the private sector resulting from particularly marked individual psychological and artistic concepts, and school trends in voice training. Opera or voice studios of this nature are mainly located in places offering music theatre, musicals and show business (especially in Berlin, Hamburg and Munich). Special institutes include the Schlaffhorst-Andersen School for Breathing, Speech and Voice Teachers in the *Christliches Jugenddorfwerk*, Bad Nenndorf, and the Lichtenberg Institute for Functional Voice Training in Fischbachtal (Hesse).

Apart from the training possibilities now being offered increasingly at colleges of music and conservatories, privately-registered training and further training institutions have established themselves in the **jazz and popular music** sector. It has become difficult to separate professional from amateur training.

Worthy of note, for example, are the Jazz & Rock School, Freiburg, the New Jazz School, Munich, the School for Jazz and Popular Music, Frankfurt/ Main, the Hesse Jazz Academy, Hofheim and the Burghausen Studies Centre for Contemporary Music, where jazz is offered as a special subject in the current programme.

There are several institutions offering teachers and artists training and further training in the **anthroposophically-oriented music sector** (on the basis of eurhythmy contained in the Waldorf teaching programme): the Alanus College of Fine and Visual Arts in Alfter, near Bonn, the Annener Berg Institute of Waldorf Education, Witten. Music therapy is offered by the Anna von Lange School in Hamburg, and eurythmy at another school in Hamburg.

Professional prospects on the employment market

It is difficult to make a global statement on the professional opportunities for the 2,500 to 3,000 persons completing their courses and leaving the various training institutes annually. For this, the various sectors are too varied from the point of view of the employment market and requirement situation. The assurance of finding work in the desired profession and earning a living is no more forthcoming than a guarantee of obtaining a training place. Above-average achievements in the artistic, educational, academic or organizational sectors meets with a positive reaction as a rule.

Admittedly, in the artistic field in particular, is not only the final qualification or a academic degree obtained which is decisive for a professional debut and a successful career.

On the contrary, in the case of auditions for an orchestral place or a role still to be filled or an interview for a lecturer's post, what counts most of all is the impression made on the selection committee and how one weathers the subsequent probationary period and fits in with the others in human terms.

The same applies to concert artists for whom successful platform performance, i.e., acceptance by the audience, is, in the final analysis, paramount for a successful musical career. To this end, all the numerous promotional measures for young artists can be nothing than starting-up help. Thus, in individual cases, a young musician can obtain a post in an orchestra or theatre, without having the final examination at a training centre, and prove his mettle. He can also draw attention to himself at a major international music competition and, with more or less good management, achieve a breakthrough for his own career.

Since the beginning of the 1990s, especially in the artistic and educational sectors, several factors have particularly aggravated the employment situation for the time being:

- Following German unification, further artistic potential entered an already well-saturated market, especially since the cultural scene in the ex-GDR was lavishly endowed with orchestras and theatres which could not be maintained at the same level subsequently.

- The opening-up of Eastern Europe has resulted in free cultural exchange and thus free rein for artistic personnel. This has also intensified the competitive situation.

- The realization of the freedom of movement on the part of employees and the freedom of residence created by the single market, will affect educational, i.e. cultural professions. The extent to which this will prove restrictive or even stimulative is still not ascertainable or calculable.

- The increasingly strapped state of budgets is restricting both established and innovative institutions alike. Educational institutions are being more and more "rationalized", i.e. reduction of staff. In some cases, the continued existence of whole enterprises is jeopardy. Declining profitability in the economic sector throughout Europe is also reducing sponsorial commitment on the part of the private sector. Limits are emerging for cultural patronage, too. The situation regarding requirements in the artistic sector is deteriorating whilst, at the same time, existing artistic capacities are surging onto the Central European market, and, in particular, into Germany's cultural centres.

- The public broadcasting corporations, which for decades, by commissioning productions, by recordings and as a sponsor, represented, cultur-

ally and economically, a very important and flexible promoter, are withdrawing from this role in increasing measure. Despite their own sound-radio programmes, with an even increasing proportion of serious music, the corporations' own productions are being steadily pared down and "canned music" fallen back on. The broadcasting corporations justify this on the grounds of cost-cutting constraints. Because of the growing competitive pressure from commercial broadcasting stations, receipts for advertising spots are declining.

○ For some time to come, the young musicians leaving the training centres year by year will undoubtedly exceed the number of vacancies occurring as persons retire for reasons of age from the work process. This means that the training institutions (not only in Germany) are "producing" too many young musicians or, in real terms, too many training places are fuelling false hopes and expectations.

The steadily growing influx into colleges of music may well stem from the fact that overcrowding in the other academic and technical training courses and the resultant poor professional prospects are prompting many artistically inclined students to study music as an alternative or a stopgap for the time being without critically pre-orienting themselves with regard to the professional chances offered by the subject chosen. Furthermore, the large number of colleges of music and conservatories in Germany, with their favourable study conditions and opportunities, are also an enticing factor.

On the other hand, there is still a lack of qualified new blood in several instrumental sectors as regularly confirmed by the German Orchestral Association, to which almost all cultural orchestras belong, on the strength of advertised vacancies and age-governed projections. The same applies to the vocal field where there is a lack of new young singers in the soloist and choral sectors. Here, too, because of the lack of new blood from Germany, foreign candidates often rank higher than local artists because of better artistic performance.

In the teaching sector, there is a marked requirement in musical education, both inside and outside schools. The inadequate number of posts available in schools and music schools, however, is preventing young persons from making a professional start, especially if a suspension of the prescribed number of music lessons to be included in school timetables is meant seriously.

Unemployment statistics from the Federal Institute of Labour give only limited information on jobless musicians and music teachers, in other words, only on those who actually registered as unemployed persons, but not on those working below capacity on a free-lance basis and who have moved more or less into related spheres of activity or those which they did not aspire to originally. The statistics lump all the music professions together (composers, conductors, instrumentalists, singers, music teachers, musicologists, instrumentmakers and sound engineers), making a detailed analysis of the various professions impossible.

State job-procurement for musicians is undertaken by special agencies, the Artist Employment Service and the Stage, Television and Film Agency. These, however, mainly serve the interests of instrumentalists and vocalists, especially in the light entertainment sector and for short-term engagements.

Private job agencies, which were responsible for procuring about twice as many (mainly short-term) placements hitherto, will enjoy greater scope in future. Almost 200 agencies and concert offices concern themselves with the management of artists in the serious and light music sectors in Germany and, from the commercial angle, act as sponsors for artist's tours and musical events.

Vacancies for orchestral musicians, theatre personnel and music teachers are advertised mainly in the respective trade journals. Colleges usually advertise in the leading daily or weekend newspapers.

A more optimistic view can be taken of the chances for musicians and teachers in the next generation. These opportunities can result from the changing social, technological and, in its wake, cultural changes and developments. The consequences of the growing influence of the media, the headlong development of electronic technologies and their application in the audiovisual and communicative sector of all life's situations must be just as much borne in mind as changing listening habits, new and other forms of events and presentations, modified attitudes and behaviour patterns on the part of the general public with regard to classical and modern music – as well as to popular music and folklore. Above all, however, the steadily growing interest in personal music initiatives with highly varying demands should really make the whole music sector optimistic.

As a result of these developments, new and changed spheres of activity are beginning to emerge, removed from traditional professional practice, such as:

○ further fields of deployment for educational professions, for instance, in cultural and therapeutical social work with children, youth, adults and senior citizens, in recreational education and tourism;

○ new tasks for music teachers – whose training is already of a broad interdisciplinary and intercultural nature – in the ever expanding field of media work, in the conveyance of music to hitherto more remote target groups and in cooperation with new and possibly unfamiliar partners whose services have been obtained for cultural projects and new training initiatives. Also the personal handling and proper application of electronic technology in a purposeful manner – something which is already a matter of course for the younger generation.

A cautious medium-term forecast: once the slimming-down process,

which is obviously necessary in view of the state of public funds, has been completed, the traditional cultural vehicles such as orchestras and theatres, as well as the amateur and professional music training centres, will adjust themselves to a normal and calculable requirement level for new blood. On the other hand, saying goodbye to the expectation that all cultural effort, all educational programmes, all social security must be financed by a solidarity budget from the public purse does not seem to be an unhealthy development. This encourages private initiatives with more spontaneous innovations and more imaginative activities than is possible under public administration and has a positive influence on the work situation for artists, particularly if they are not only involved in initiatives, but also in success and risk.

Whatever the case may be, private and commercial cultural initiative – as is already the case in many other countries – will also acquire increasing significance and influence on what is provided in the way of culture in Germany. Here, however, the media companies and their cultural marketing strategies will have a major say, i.e. a decisive influence on the music employment market.

The fact that public budgets provide over DM 5 billion annually – two-fifths for the education and training sector, three-fifths for the general fostering of music – justifies the question whether this is luxurious, possibly superflous expense which our society can quite happily do without. In this context, the fact that music has become an economic factor is all too easily overlooked. Richard Jakoby, for example, pointed out in 1993 "that music's turnover and budgetary share came to DM 25 billion in 1980/81. This represented 1.6% of the Federal Republic of Germany's GNP.

Only 11.6% of this figure was provided by public funds for the cultivation of music in the narrower sense, such as opera, concerts and music schools (6.4%), and by other music-related subsidies, particularly in the school and higher education sectors (5.2%). The lion's share totalling DM 20.8 billion (83%), on the other hand, fell to the private music market." If these figures are projected to the situation 15 years later, it becomes apparent – according to Richard Jakoby, honorary president of the German Music Council – what the "substantial pruning or even closure of multicultural institutions" would mean for the authorities in way of tax-revenue losses and that "the esthetic content and economic effects of publicly subsidized and commercially organized musical life have become so interwoven that the greater part of the subsidies provided by the authorities should be regarded more as investments".

Video

Studying in Germany

This video series in four parts provides information on the diverse opportunities open to foreigners wishing to follow a part-time, continuation or full-time course of studies in Germany.

The first film offers an overall view of the types of higher education institutions in Germany, describes the courses of study possible and summarizes the requirements which have to be fulfilled prior to studies.

Part 4 of the series on universities and artistic higher education institutions concerns itself, inter alia, with music studies, taking the Felix Mendelssohn Bartholdy College of Music and Drama in Leipzig as an example.

This series was produced by Inter Nationes in close editorial cooperation with the DAAD and is intended for studies-counselling purposes abroad.

Study courses at German colleges of music

Place of study	Music teacher			Artistic training		
	Music teacher at Grammar School	Music teacher at Primary, Main, Intermediate School	Music teacher at Music School, freelance	Instruments, Singing, Conducting, Composing	Piano Chamber Music, Song Interpretation	Continuation Studies
Berlin (HdK)	x	x	x 2) 3) 4) 5)	x		x 13)
Berlin (H.E.)			x	x		x 13)
Bremen	x	x	x	x 10		
Detmold	x Sek. II	x Sek. I	x 4) 5)	x	x	x 14)
Dresden			x 3)	x 11)	x 13)	x 15)
Düsseldorf			x 3) 6)	x	x	x 14)
Essen	x Sek. II	x Primarst. Sek. I	x 2) 3) 5) 6)	x	x	x 14)
Frankfurt	x		x	x 10)	x	x 14)
Freiburg	x		x	x 7) 12)	x 12)	x 14)
Hamburg	x Sek. II	x 1)	x 2) 3) 5) 6)	x 10)		x 14)
Hanover	x	x 1)	x 2) 4) 5) 6)	x	x 12)	x 14)
Heidelb.-Mannh.	x		x	x 7) 12)	x 12)	x 14)
Karlsruhe	x		x	x 7) 12)	x 12)	x 15)
Cologne	x Sek. II	x Sek. I	x 2) 3) 5) 6)	x 8) 9)	x	x 14)
Leipzig	x Sek. II	x Sek. I	x 3) 4) 6)	x 10) 11)	x 12)	x 15)
Lübeck	x		x 3) 5)	x	x 12)	x 15)
Munich	x	x	x	x	x	x 15)
Rostock	x	x	x	x 15)		x 15)
Saarbrücken	x	x	x 3)	x	x12)	x 14)
Stuttgart	x		x 2) 4) 5)	x 7) 12)	x 12)	x 15)
Trossingen	x		x 5)	x 7) 19) 12)	x 12	x 16)
Weimar	x	x	x 3)	x 11)	x 12)	x 15)
Würzburg	x	x	x 3)	x 10)		x 15)

(*) Based on information by the Rectors Conference of Colleges of Music in the Federal Republic of Germany (*Musikhochschulführer* Music Studies Guide – possibilities of study at colleges of music in the Federal Republic of Germany. Schott, Mainz, 1993).

	Church Music		Performing Arts		Dancing	Dancing Teaching		Other courses
Place of study	B	A	Opera Singing	Acting	Ballet	Stage-Dancing Teacher	Amateur-Dancing Teacher	
Berlin (HdK)	x	x 17)	x 22)	x				19) 22) 25) 26) 28)
Berlin (H.E.)			x 30)					25) 27) 28)
Bremen	x	x 17)						29)
Detmold	x	x 17)						25) 26)
Dresden								28)
Düsseldorf	x	x 17)	x					25) 26) 32)
Essen		x	x 22) 23)	x 36)	x	x Stufe II	x	26) 28)
Frankfurt		x	x 24)	x 36)	x	x	x	26)
Freiburg	x	x 17)	x 18)					
Hamburg	x	x 17)	x 24) 39)	x 36)				20) 26) 27) 28)
Hanover	x	x 17)	x 24)	x	x	x	x	26) 28) 33)
Heidelb.-Mannh.			x 24)		x	x Stufe II	x	28)
Karlsruhe	x	x 17)	x 18)					
Cologne		x	x 18)		x		x	28)
Leipzig	x	x 17)	x 22) 24)	x 36)	x	x	x	28)
Lübeck	x	x 17)	x					
Munich		x	x 23)		x			
Rostock				x				
Saarbrücken	x	x 17)	x	x				
Stuttgart	x	x 17)	x 18) 24)	x				28) 34) 35)
Trossingen	x	x 17)						29)
Weimar	x	x 17)	x 24)					26) 27) 28)
Würzburg		x	x					

1): teaching post at special school 2): also for jazz, rock and pop 3): also music theory teachers 4): also for choir and ensemble conducting 5): also rhythmics 6): also early music training/basic training 7): contin. studies possible after orchestral studies; 8): addit. new music theatre 9): also electronic music 10): addit. historical instruments 11): addit. jazz/popular music 12): contin. studies 13): instruments 14): instruments and singing 15): instruments, singing, composition 16): instruments, singing, conducting 17): contin. studies 18): contin. studies 19): music therapy as a supplemt. course for graduates of musical education, medicine, psychology, social workers and special teachers 20): music therapy as addit. training for special teachers and as contin. course 21): journalism 22): musical 23): opera direction 24): opera chorus 25): sound engineer 26): musicology 27): cultural management 28): popular music (jazz, pop, rock) 29): ancient music 30): music theatre direction 31): coaching 32): state conductor training 33): media management 34): figure theatre 35): speech training 36): stage-play direction

Establishment and Promotion of Musical Talent

As the central body of German music organizations, concern about artistic new blood is one of the German Music Council's commitments. In this context, basically two spheres of responsibility have emerged and developed: first, in the field of children and young persons – as long as they are attending school – and second, during and, above all, on completion of professional music training, assistance in the transfer to artistic professional practice. Assistance takes place in four coordinated phases in cooperation with many partners – financially, professionally and organizationally.

***"Jugend musiziert"*: this competition has set standards for the manner and quality of music teaching**

The amateur sector

The "*Jugend musiziert*" (Youth Makes Music) competitions have been taking place since 1963 and are intended to spot and promote gifted children and young persons. They are carried out in close cooperation with various associations concerned with musical education and cultivation of amateur music inside and outside school and offered on a regionwide basis in Germany (and at several German schools abroad). Some 12,000 pupils take part in the 140 regional competitions yearly. About half come from music schools, a third from private music teachers and the remainder from amateur music associations or guest students from colleges of music and conservatories. Since the competition is strictly amateur, full-time students from professional training institutions may not take part in "*Jugend musiziert*". The top prize winners in the regions, about 2,500 participants, meet together at the 16 state (*Land*) competitions. In turn, the best of these, some 1,000 persons, are invited to take part in the national contest which is held at a different place each time. The competition categories for soloists and small groups changes every year. The upper age limit is 20, for vocal and chamber music 25.

"*Jugend musiziert*" is sponsored by the German Music Council and financed by the Federal Ministry of Women and Youth, supplemented by funds from the German Musical Life Foundation at *Land* (state) and regional level, and especially by funds supplied by the *Bundesländer* (federal states) and local authorities, and by the savings banks in the spirit of sponsor promotion. Several foundations and bodies participate in the subsequent promotional programme for musical talent with special prizes, financial assistance and good hired instruments. Subsequent promotion includes the encouragement to take part in ensemble activity, such as invitations to play in the state (*Land*) or national (*Bund*) youth orchestras, in which the most qualified amateur musicians get together two or three times a year for work sessions and tours at home and abroad under the baton of professional conductors. The same applies in the chamber music sector, in which, in addition to individual consultation and care, opportunities to give concerts are also offered.

Thus, "*Jugend musiziert*" has turned out to be one of the most successful measures in youth work since this scheme, based on cooperation between widely varying institutions, "an exemplary integration of public and private activities", has established standards for the manner and quality of music and its literature and generated considerable incentive for young musicians and singers to perform together. "*Jugend musiziert*" has now become "the backbone of the pre-college promotion of musicians". The positive development of music schools in the last few decades, the early or earlier start in making music and the quantitative and qualitative upswing of instrumental activity which is apparent in musical training, is discernible, for instance, in the number and standard of school and youth orchestras, reflect the close interrelationship with "*Jugend musiziert*". The decision to embark on a musical career is frequently determined by the successes achieved in these promotional programmes.

There are also other regional, national and even international competitions for children and young persons, such

as the Frankenthal piano competition (upper age limit 21), national piano competitions sponsored by Steinway, the piano-making firm in Hamburg and Berlin, by Grotrian-Steinweg in Braunschweig, by the piano firm of Lang in Munich and the (minor) Schumann competition in Zwickau, the international piano competition in Ettlingen (upper age limit 20), the national Jabob Steiner violin competition in Münsterland (upper age limit 16), the international Kloster Schöntal violin competition (upper age limit 21), and the "Karl Kunc Music Prize" for chamber music in Bad Dürkheim (upper age limit 21). Further competitions include "*Schüler komponieren*" (Pupils Compose), "*Jugend komponiert*" (Youth Composes), "*Schüler machen Lieder*" (Pupils Write songs) and "*Musik creativ*" (Creative Music), an innovative competition scheme, as well as internal competitions within the amateur music associations in the vocal and instrumental sectors. There are also youth competitions in the choral ("*Jugend singt*"/Youth Sings) and orchestral sectors at *Land* and national level. The competition "*Jugend jazzt*" (Youth Plays Jazz) takes place in several *Bundesländer* (upper age limit 24). *Land* youth jazz orchestras exist almost everywhere, as well as the National Jazz Orchestra, a German Music Council institution designed to promote qualified and talented new blood for the jazz sector.

In addition to youth competitions, schools and, in particular, music schools themselves, are intent on recognizing and further promoting talented pupils and transferring them to the best musical tuition possible. In this context, there are schools of general education specializing in music. To this end, music schools themselves offer more intense musical tuition (individual instead of group instruction). By way of an exception, the number colleges of music providing assistance for highly gifted persons is growing. Whilst still attending school, the latter benefit, as "junior students" or "preclass pupils", from instrumental tuition by music college teachers, supplemented by further programmes. On completion of school, they then make a smooth transition to a full course of music studies. There are also various pilot schemes and proposals for cooperation between music schools and colleges of music, between conservatories and universities and schools and colleges of music. They include, for example, the pilot scheme of partly-extended special music schools or "children's classes" at colleges of music (as they existed in the ex-GDR).

By means of specialist conferences and relative publications, universities and colleges of music are devoting increasing attention to the promotion of musical talent in Germany. In cooperation with the Detmold of College of Music, the "*Institute for Talent Research and Talent Establishment in Music*" (*IBBF*) was founded at the Amalgated University of Paderborn in 1992.

Promotion programmes during music studies

Possibilities of financial assistance during music studies include assistance for students in accordance with provisions enshrined in the Federal Act concerning the Promotion of Education and Training (BAFöG), financial grants from the public purse and private sources, such as, for example, talent promotion schemes supported by the political parties, the two churches or trade unions. Internal competitions are held at most of the training centres for the award of promotional scholarships. A selection of outstanding higher education students is eligible for promotion by the "Studies Foundation of the German People". The highest achievements receive financial assistance, especially in the competition among the state colleges of music (upper age limit 28), in the "Felix Mendelssohn Bartholdy Promotion Prize", Berlin (upper age limit 30), the promotional music prize awarded by the Cultural Group of the German Economy in the Federal Association of Industry, Cologne, in the Carl Maria Weber competition, Munich, and the German Conservatory Competition, in each case on an annual basis for varying categories. Then there is the competition for practical-purpose piano playing in schools (for would-be music teachers at various higher education institutes), Weimar. The *German Academic Exchange Service* awards scholarships to foreign students at higher education institutions, and, conversely, to German students for temporary studies abroad or for further training courses (summer course programme) in another country. The *German Fulbright Scholarship* programme enables students and graduates to follow temporary courses in musicology and musical education in the USA. In order to acquire concert platform experience, training centres offer their students the opportunity to cooperate and arrange internal and external concert and theatre events.

Starting-up help for artistic professional practice

The third phase in the promotion of talent is designed to prepare persons for the transition to professional practice. It for this purpose that the **German Music Competition** regards itself as the national competition for young professional instrumentalists (upper age limit 28) and singers (upper age limit 30) as soloists and for chamber music ensembles on conclusion of professional studies. This competition, which is held on an annual basis for varying categories and held in Bonn, offers the opportunity of qualifying for various promotion programmes by completing the German Music Competition as scholarship holders or prize winners. It is organized by the German Music Council and financed by the Cultural Foundation of the *Länder* (funds from the Federal Internal Ministry and the Conference of the Ministers of Education and Cultural Affairs), the City of Bonn and the *Deutsche Stiftung Musikleben* (German Musical Life Foundation) which provides money prizes, supplemented by special prizes from various other foundations. The outstanding importance

of the German Music Competition lies in the subsequent promotional measures for prize winners and scholarship holders. Financial assistance from the cultural foundations is intended to enable young artists to perfect their art for the period of one year and to prepare them, inter alia, for participation in international competitions. Apart from financial assistance, the promotional measures for scholarship holders include:

- Special scholarship courses for soloists and chamber music.

- Admission to the national selection of "Young Artists Concerts", i.e. inclusion in an annual selection of some 15 soloists and chamber music ensembles for the more than 200 members of a *Veranstaltungsring* (performance organization); in this way, up to 40 concerts in a season provide platform experience and public contact. This project is financed by the Education Ministers Conference, the GVL (ancillary copyright association) and the German Musical Life Foundation.

Prize winners enjoy

- a substantial money prize,

- CD productions in their own "Primavera" edition, published in collaboration with broadcasting corporations,

- concert engagements at home and abroad,

- inclusion in the "German Music Council's Concerts", and thus offered and recommended as soloists for orchestral and chamber music concerts,

- financial assistance by the German Music Council to enter international music competitions.

Further competitions include the National Singing Competition in Berlin for varying categories each year and with preliminary contests in the *Bundesländer*, the biennial Mastersingers Competition for women (20 to 30 years old) and men (upper age limit 32) in Nuremberg, the Mozart Competition for Opera Singing (upper age limit 32), and the Competition for Orchestral Musicians in Gernsbach, a national rhythmics competition in Hamburg, and an improvisation competition for organ and piano in Weimar.

The promotion of **young conductors** takes place by extending invitations (upper age limit 30) to seminars, concerts, courses and workshop days under the guidance of leading conductors in collaboration with orchestras and theatres. This conductors' forum, a German Music Council project financed by the Cultural Foundation of the *Länder* through funds provided by the Federal Interior Ministry, is of a multi-stage nature and accompanies selected conducting talent over a period of years if needs be.

For **composers**, the German Music Council organizes the promotion project *"Konzert des Deutschen Musikrates"* (German Music Council Concert), likewise with financial assistance from the Cultural Foundation of the *Länder*. This concert consists of repeat performances of recent works by German composers and the inclusion of young German concert artists. A further promotion project *"Edition Zeitgenössischer Musik"* (Contemporary Music Edition) is carried out in collaboration with German public broadcasting corporations and documents the creativeness of younger German composers. In addition, composers are given work commissions and offered promotion opportunities in the form of composition competitions and performances, such as the Ernst Fischer Prize by the GEMA Foundation in Cologne for sophisticated light music or the Composition Prize offered by the state capital of Stuttgart. Numerous art, music and culture prizes, which are awarded partly on the grounds of personal applications, must be seen in this context.

The National Artists Promotion Programme includes work grants for several months' staying at *Villa Massimo*, Rome, the *Deutsches Studienzentrum*, Venice and the *Cité Internationale des Arts*, Paris, which are intended mainly for younger composers and musicologists. Accommodation grants are also awarded to performers by Schloß Solitude in Stuttgart, sponsored by *Land* Baden-Württemberg. Further similar work and accommodation grants are available for studios and artists's apartments which are made available by other *Bundesländer* and individual local authorities.

In 1974, the National Youth Orchestra was formed as an independent institution for the promotion and professional preparation of would-be musicians in ensemble playing. It now styles itself the *"Junge Deutsche Philharmonie"* (Young German Philharmonic) and carries out its work phases with subsequent concerts and broadcasting in the vacations. Students from German colleges of music can apply to participate. Two further independent ensembles for specific musical tasks have emerged from this initiative: the *"Deutsche Kammerphilharmonie"* (German Chamber Philharmonic) and the *"Ensemble Modern"*.

Further supplementary study opportunities for gaining German orchestral experience, for which German music students and young musicians can apply are, for instance, the *"Orchester-Akademie Hamburg"* (Hamburg Orchestral Academy) or the National Jazz Orchestra, and, in particular, the international opportunities offered by the European Community Youth Orchestra (ECYO), the European Union Symphonic Youth Wind Orchestra, the *Jeunesses Musicales* World Orchestra, which carries out one of its two work periods in Berlin, and the Schleswig-Holstein Music Festival Orchestra.

Along the path to international success

The highest artistic standards are applied because of the competition experienced at international music contests and which, in the final analysis, can be regarded as a forum for success in the international concert field. Conse-

quently, correspondingly good musical and technical preparation, linked as much as possible with competition experience, is an important aspect when German artists (or artists who have studied in Germany) are recommended and promoted for international music competitions.

To this end, the German Music Council's Liaison Office for International Relations provides financial assistance, on application, from Foreign Office funds.

Guest trips abroad by German artists and ensembles to perform concerts or for educational purposes are, depending on competence and financial feasibility, promoted by the Foreign Office direct, i.e. the *German Music Council* or by the *Goethe Institute*. Apart from this, it is here that the free market is open to artists, for whom public and private institutions only offer temporary and by no means life-long support.

International music competitions in Germany

As far as Germany is concerned, the range of international music competitions – with highly differing requirements and categories, especially for performers and composers – is very diversified. Their upper age limits are between 28 and 35 years of age as a rule. (A selection of particularly representative music competitions is given in the appendix. For further information consult "*Musik-Almanach – Daten und Fakten zum Musikleben in Deutschland*"/Music Almanach – Details and Facts about Musical Life in Germany).

Similar competitions of a national, international or merely regional nature, are held regularly for the jazz, rock, pop and folklore sectors, for dancing and choreography, for violin and bowmaking, and for piano tuners. On the other hand, prizes and competitions in the musicological and educational sectors are seldom offered.

In other words, indirect promotion of artists in the tertiary field must be provided by guaranteeing lasting, favourable framework conditions for artistic creativeness. These include – as demanded and expected by all who bear responsibility for art and culture and as expressed programmatically by the federal and state governments – the necessary provision and safeguarding of the social security of artists, their training and further training, the promotion of new blood, as well as copyright, taxation, employment and economic legislation – as an important commitment for a country which regards itself as a *Kulturstaat*, i.e. a civilized state. ◻

Dr. Eckart Rolfs

German Music Council education adviser, national secretary of the "Jugend Musiziert" competitions, secretary-general of the European Union of Music Competitions (EMCY), editor of the "NMZ-Neue Musikzeitung", Regensburg.

Mutuality through music

The musical education of youth does not always enjoy one of the top places on the educational priority scale among the general public and politicians. Even so, its importance has by no means declined. On the contrary, if one analyses the potential contribution which music makes – actively and receptively – in the development of personality, youth music training has a high rating.

Development in most industrialized societies is characterized, amongst other things, by a trend towards the loss of traditional values in these societies which, over the centuries, have formed the basis of the norms of individual behaviour and social action, even if they were not always capable of playing a decisive role vis-à-vis reality. The advancing secularization process has also weakened the awareness of the sense of social honour imparted by the major religions, the ethical and moral systems of value. The fact cannot be overlooked that, in broad areas of social behaviour, unscrupulousness is spreading, fostered by the anonymity of a mass society, that fairness, consideration and social commitment are going out of fashion and being replaced by such guiding values as the advantage of the stronger, profit maximization and the exertion of influence by all available means, in more extreme cases by resorting to violence. To this must be added the fact that social values such as tolerance and respect are being threatened by (right-wing extremist) fundamentalist ideologies – in nationalist, religious or whatever guise.

To a partly greater and partly lesser extent, the German society is also subject to these trends which can be observed in numerous countries around the world. And as is the case elsewhere, the traditional institutions of socialization and education – family, school, church – are able to counter these social trends to a limited extent only.

German-Turkish cultural exchange

Nevertheless, experience of culture, particularly familiarity with art in all its disciplines, provides access to fundamental questions and values of human existence, which is of basic importance for personal development. This is even more applicable to music which – complementary to speech – is the most differentiated system of communication. Music, not only addresses and develops the intellectual and emotional dimensions; because of the communicative character of music, the social dimension must also be included. Nowhere can *Gemeinsamkeit* – mutuality – be better experienced, whilst still preserving and developing personal identity and skills, than in music ensembles, be it orchestra, choir, jazz band, chamber ensemble or folklore group – something which can be experienced not only by the active participants but also by the audience.

Admission to such ensembles presumes the necessary musical and technical skills: in Germany, these are acquired as a general rule at music schools and conservatories or through private tuition but rarely at all-round schools, i.e. schools providing general education. In ensembles, however, it is not just a matter of applying and extending this instrumental-technical ability. On the contrary, in playing together it is important to experience oneself as an indispensable member of a large group in which each individual, with his part, also assumes responsibility for the whole, in which everyone must listen to the other, join in and harmonize in order to make a purposeful contribution with his part, where – under suitable guidance – artistic development takes place in a quasi dialectical process between the leader (conductor) and all members of the ensemble. In this way, an overall highly complicated communication network is created – which eventually includes the audience. In this context, the objective is to be found in the common cause, the optimum realization of music, and not in a demonstration of one's superiority over someone else – such as in team games.

The musical training of youth must not ignore the reality of youth culture whose requirements and what is offered are basically influenced by social environment and the media. An attempt must nevertheless be made to enable 50 young persons to deal with

these influences in a conscious manner. Consequently, it is of special significance that in the field of cultural youth education in Germany, especially outside school, there has been an enormous growth in music-ensemble activities over the last three decades.

Apart from numerous groups of various types, local and regional orchestras, music school and university orchestras and choirs, mention must also be made of the *Land* (state) youth orchestras which now exist in all the new *Bundesländer* (federal states), as well as numerous chamber, wind, string or plucked string orchestras, *Land* youth jazz orchestras and choirs, headed by the National Youth Orchestra, the German Music School Orchestra and the National Jazz Orchestra, in the pre-professional field the National Student Orchestra (Young German Philharmonic), and last but not least, the festivals and diverse courses organized by cities, higher education institutions or sponsoring organizations such as the Association of German Music Schools, the *Jeunesses Musicales Deutschland*, the Youth Music Working Group and the International Working Group for Music. In addition, young instrumentalists and choir singers, chosen by special selection procedures, take part in international ensembles such as the *European Youth Orchestra*, the *Gustav Mahler Youth Orchestra*, the *Schleswig-Holstein Music Festival Orchestra*, the *Jeunesses Musicales World Orchestra*, located in Berlin, or in the World Youth Choir. There are also several bilateral ensembles, such as the *German-French* and the *German-Polish Youth Orchestras* and the *Euregio Orchestra*.

The fact that these – in some cases high quality ensembles – have become just as much an integral part of musical life as cultural youth work (and must even seem to be competition to many a professional orchestra) suggests that musical ensemble work of this nature is genuinely attractive for young persons. Thomas Krüger, Senator for Youth and Families in Berlin, stated quite rightly in November 1993, on the occasion of the 30th anniversary of the National Association of Cultural Youth Education, that youth work, properly understood, must always be cultural youth work. It is only to be hoped that this opinion will find general acceptance. ❐

Michael Jenne

Director and secretary of the Jeunesses Musicales World Orchestra, formerly member of the Directorate of the International Institute of Comparative Music Studies and Documentation, Berlin; long-serving national chairman of Jeunesses Musicales Deutschland.

Where does youth encounter classical music or vice-versa?

Although usually left unsaid, cultural administration frequently restricts youth culture to the pop/jazz sector. The training in and introduction to classical music by institutions such as schools, music schools, youth orchestras and associations are often inadequate. But what is the attitude to the broadcasting media or other cultural institutions to the subject of youth culture – classical?

Radio and television

The intensity with which the German public broadcasting corporations (ARD) devote themselves to serious or classical music in a manner which appeals or is specifically tailored to youth is very meagre. Radio programmes for youth are largely focused on pop and rock, or, at best, jazz music. In children's and family radio programmes devoted to youth education and training, and in family telecasts, classical musical is a rarity. Music has almost disappeared from schools broadcasting.

Transmissions which in any way address this problem are, for instance, "*Zündfunk Klassik*" (Classical Music Ignition) on Bavarian Radio or "Classic Top Fifty" in the programmes for schools on Hessian Radio. The purpose is to record and document concerts given by talented young persons. Mention should be made, among others, of the "*Start*" series on North German Radio, the "*Forum junger Talente*" (Forum of Young Talent) on Hessian Radio and the regular "*Junge Solisten*" (Young Soloists) broadcasts on Bavarian Radio.

At the instigation of Hermann Rauhe, director of the Hamburg College of Music, a round-table discussion has been established on ZDF (German TV, Channel 2) which acquaints young performers with questions referring specifically to youth.

Discussion – pursued in varying manner – is also included in music programmes for schools. In 1994, Bavaria Radio was awarded the distinction of being exemplary in its very intensive concern with musical questions referring specifically to schools.

Ludwig van Beethoven by Andy Warhol

Orchestras

Why do orchestral programmes designed specifically for children and youth depend so heavily on the size and status of the orchestra? But it is an actual fact that smaller orchestral formations fulfil such obligations of presenting themselves to the young and youngest audiences to a much greater extent than the prestigious, large ensembles. This may have something to do with the fact that orchestral musicians "in the provinces" are often heavily involved in the musical life of the region, as teachers in music schools, for instance. They visit schools, organize music listening-hours, give introductions to children's and pupils' concerts and discuss special questions relating to music with young persons.

One good example – among many – is probably the Hof municipal orchestra. Its work programme includes regular visits to schools and school concerts. Individual instrumental groups are included in school music lessons, playing technique and instruments are explained and made palatable. Under the heading of "promotion of young blood" and in a choir and ensemble-conducting seminar, young musicians have their initial practical experience of orchestral work. Here, instrumental and composition students can directly involve themselves in the work inside, outside and together with the orchestra. Here, prize winners have an opportunity to give public performances as soloists. Here, the basic principles of conducting are taught. Members of the Hof Symphony Orchestra give budding musicians tuition in their particular instrument at the orchestra's own music school. The fact that the music school's mandate has not been too narrowly defined is evident in the interdisciplinary nature of its concept: among other things, for instance, there is a painting department. And it is undoubtedly not purely by chance that the Jean-Paul-Gymnasium in Hof is now setting up a music stream.

Mention should be made here of the one or other of the over 150 classical orchestras or the 120 or so music theatres in Germany – from Bad Reichenhall to Münster, from Kiel to Frankfurt/Oder – which are displaying great ingenuity in their efforts to attract young audiences, either by giving special performances or offering reduced prices of admission for pupils and students. A typical example is the orchestra in Bochum: the programme contains six children's and youth concerts, either for "the whole family" or for specific age groups, from musical fairy tales to westerns at pocket-money prices and, in addition, cheap subscription tickets for young persons for the public rows of seats. Leipzig presents a similar picture: the *Gewandhaus* attracts the audiences of tomorrow to normal representative concerts and, as it does for adults, offers subscription tickets on extremely generous terms for its various series of orchestral, chamber music and soloist concerts. This "youth entitlement" costs only a third of the normal prices.

In addition, the city administration's cultural office offers pupils between the ages of 6 and 18 120 listening hours per season (position 1993/94). Tailored to specific ages with a broad range of themes and conceived as supplementary to lessons, they take place in the morning during school time or in the afternoon. They are intended to introduce young people at an early stage to the musical daily round in the city and open up – aurally and visually – the music of yesterday and today – as well as that of a cross-border nature.

Cultural meeting points of youth

Musically committed, i.e. personally active, young persons meet up in many ways. To this end, amateur associations organize regional, national and international festivals and competitions, youth orchestras undertake work phases and concert tours abroad, school ensembles get together for "*Schulen musizieren*" (Schools Make

Music), music schools at regional music school meetings or European Youth Festivals. Communal partnerships provide a welcome opportunity for special exchange projects. "Music Camps", for instance, represents for *Jeunesses Musicales* 40 years of ensemble work in chamber music, orchestras and opera at Schloß Weikersheim and many another programme. The Youth Festivals, which take place parallel to the Bayreuth Festivals, is just as old. There, too, eminent lecturers and conductors teach and work out mostly thematically-conceived concert programmes. The *German-French Cultural Forum of Young Art*, which is devoted first and foremost to music-theatrical projects, also takes place in Bayreuth. The *Darmstadt Vacation Courses for New Music* continue to be an important address for young composers from all over the world. There is scarcely a college of music which does not offer attractive vacation courses devoted to special themes or artistic categories.

The Schleswig-Holstein Music Festival programme for music students has now become a big draw. The hundreds of courses, seminars, encounters, school work-weeks, choir and instrumental gatherings which the associations, the International Working Music Group, the Working Music Group for Youth, the continued education academies and other bodies organize in Germany alone or in bilateral or international cooperation, are of a more modest nature. Announcements of these events can be found in the organizers' annual brochures and journals, and also in the calendar (*Deutsches Musikleben* / German Musical Life) published by INTER NATIONES and the *German Academic Exchange Service*. ❐

Reinhard Schulz
Musicologist, music journalist, editor on the "NMZ-Neue Musikzeitung", Regensburg.

Alternative Music Training

Opportunities for children and young persons outside music schools and music associations

During the course of the 1980s a limitable and definable separation of "established" and "alternative" musical-education sectors developed, conceptionally and institutionally.

Stamped by the development of socio- and alternative culture, the alternative sector occupied the vacuum which had occurred through the disregard, i.e, the shabby treatment of musical and educational innovations by established music teachers and music associations. This part of "alternative" music manifested itself in different scenes which have further developed since that time. Some of these scenes are described below.

Independent music schools

The established music schools are facing steadily growing competition from the so-called private music schools which offer their target groups individual counselling, a personal atmosphere and clear stylistic orientation (from pop to rap). In this way, they address the interests of young persons, who attach particular value to new and modern music developments and often harbour justified reservations about the traditional teaching methods in music schools. Young persons frequently experience the music school as a laborious individual tuition process, a place with chamber music and symphony orchestras – but rarely as something lively offering scope for their particular musical interests. True, in recent years, music schools have become more receptive to current musical trends, but they are "still heavily entangled in the past" (Manfred Grunenberg).

Following numerous initiatives in major cities, more and more private music schools have sprung up in small towns – schools in which there was a conspicuous presence of teaching staff who gave the failure of "established music education" as the reason for their commitment. These frequently qualified music teachers also have little fear of contact with other youth education institutions. They cooperate on time-limited projects with youth art schools, children's circuses, cultural-educational initiatives and, in so doing, fulfil the demand for broadly-spanned musical activity.

Music in cultural-education projects

Music training, which is based on traditional, highly complicated techniques, has too often ignored one important area of acoustic art: music usually has a role in social processes – from a purely signal

function to the stimulation of psychomotor processes and "mood-maker" at festivals and rituals to personal relaxation. Children's cultural projects and institutions offer persons of widely varying musical background the opportunity of encountering each other and seeking their role in the musical process. Subject-orientation, interdisciplinary cooperation and project method offer the opportunity of practising basic musical communication and composition. In this way, individual virtuosity is no longer the prerequisite for a purposeful musical event.

The original character of music is restored in children's cultural projects, i.e. its function within the social process. Here, it is neither tonal beauty nor virtuoso self-portrayal which has to stand to the fore, but the relationship to the framework as a whole. This does not mean that the experts among the performers may not apply their skills to the full but that the use of simple instruments (bottles, stones, tree-trunks) also provides beginners with the chance to help shape a musical process whose inclusion in the overall project does not make the use of "simple music" an embarrassing experience.

Cultural-educational themes such as "Rain Forest" or "Fire, Earth, Water, Air" or "A Musical World Journey" offer ample opportunity to include noises in the project and to cooperate with other media and arts. The "Rain Forest" theme as a sonoric area offers access, in terms of music, to such sectors as the emotional quality of sounds, acoustic orientation, silence as the background to acoustic atmosphere, association of movement to noise/sound and vice-versa. Sounds can guide movement or be prompted by movement.

Public youth work

Musical activity – from accompanying songs on the guitar to provision of practice rooms and regular disco programmes are already traditional in youth work outside school and in particular in public youth institutions.

As an important part of present-day youth cultures and youth self-portrayal and communication, rock music enjoys a central role in musical education. Young persons are to be given the opportunity to experience music and movement as an elementary means of expression, both as individuals and as part of a group, become familiar with various forms of communication and exchange and, via reflection and dealing with criticism, become receptive to the needs and opinions of others. In addition, these social objectives have a sensitizing and invigorating effect on other areas of life.

Thus the work processes extend from the presentation of instruments and musical animation, open trial courses offering the opportunity to get to know instruments, vocal experiments or acquaintanceship with technical matters to instrumental or band workshops which are deliberately geared to "Rapper", "Heavy Metal Kids" or "Medifreaks".

A good example of successful musical training in youth centres is in Ratingen (North Rhine-Westphalia). There, the young persons from the residential area – with a large number of foreign nationals – have professional equipment and trained music staff at their disposal. The "fresh family" group has already achieved great success with its own rap numbers. Further groups are following on.

For these young people, this opportunity represents coming to grips with the reality of life surrounding them: for them, hip hop and rap music represent "multiculture straight".

Through their musical activity, youth recreation institutions provide the opportunity of a less constrained form of communication between young persons and youth workers, which, freed from structural frameworks, makes further fields of activity and objectives possible. This includes, for instance, work of a gender-specific nature, multicultural points of departure, drug prevention etc.

Music at youth art schools

The first youth art schools sprang up in North Rhine-Westphalia in the 1960s. There are now over 300 institutions of this nature nationwide. The setting-up of youth art schools represented an attempt to take esthetic learning out of the narrow confines of art instruction in schools and the restriction of musical education to music schools. The aim was to give children and young persons, through personal use of cultural media, the opportunity

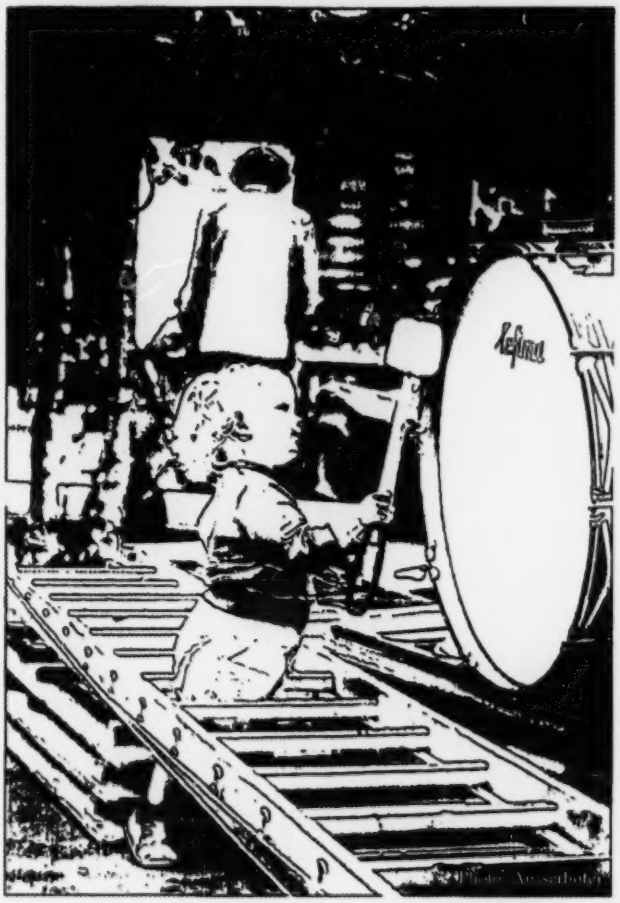
- to learn artistic and handicraft skills and accomplishments
- to articulate their own wishes, needs and ideas through diverse forms of expression
- to identify, portray and change social reality in so doing
- to achieve personal identity.

The musical sector is of a clearly experimental nature in youth art schools. Individual tuition is possible, but is the exception. Work is done in groups – from early musical training and ensemble playing to music workshop. Without being able to read a note of music or play an instrument, children can make exciting music in early training at a youth art school by means of tone, sound, noise and rhythm. The programme is geared to children between the ages of four and twelve. In this way, initial acquaintance with these fundamental elements of music and instruments in a playful manner allow children to enjoy making music and permit a differentiated approach to musir.

Anyone who can already play his instrument a little better has the opportunity to try out his skills in a group or a band. In ensemble playing, the emphasis is on rock and pop music in many cases. Experienced rock musicians

provide an opportunity to work on the music independently in groups. Depending on the extent to which the youth art school is equipped, a sound-recording studio is available.

Musicals, musical plays, revues etc. are worked on. The drama and music sectors in youth art schools often collaborate closely in joint productions. From rollicking farces with lots of music to musicals, the fruits of step-by-step work, which never forgets the joy of performing and experimental improvisation, become apparent.



Further training

Youth art schools and other socio-cultural education institutions offer an extensive further training programme for teachers, educators and would-be musicians.

The main aim of these courses and workshops is to create the ability to do simple improvisations in line with the children's capabilities and interests. The courses are designed to enable children to write their own tunes, arrangements, songs, i.e. texts, to practise accordion or guitar accompaniments, and to provide incentives to combine music, rhythm and movement.

The *Remscheid Academy of Musical Education and Media Training* is both a national and state (*Land*) central institute for cultural youth education. The teaching of technical competence and expertise is closely combined with the ability to put this into teaching practice in the 12 different departments (which include music, theatre, rhythmics, dancing, learning by playing, visual art, video and computer).

Many courses are conceived for musicians who have had little training in such specific styles as rock, pop, jazz, improvised music and teaching them to children and juveniles. The target groups are music school teachers, instrument teachers, ensemble directors, technical school teachers, qualified youth and community workers, and staff from youth art schools, youth associations and public youth work.

The Remscheid Academy's annual programme states: "Music teaching has concentrated far too long on the detour of written music. Too often music is simply 'read out by instruments' instead of being 'played'! Aural training, the extension of aural experience and training to listen accurately are more purposeful than the 'correct' reproduction of written music. Spontaneous playing with others is at least as important as sight-reading, but it is more difficult to teach. Consequently the opportunities of entering musical group processes enjoys a central position in this year's music programme." ❐

Brigitte Schäfer
Education expert,
National Association of Cultural Youth Education Inc.

Jazz and popular music in Germany

Cologne saxophonist Wollie Kaiser at the 15th Cologne Jazzhouse Festival in 1993

The time when Afro-American music was banned as degenerate in Germany is long past. Jazz and Rock'n Roll, derived from Negro rhythm and blues, and numerous others which followed on, also survived the division of Germany.

In eastern Germany, jazz was initially branded as an "import from capitalist America" but then rehabilitated as the "protest music of the suppressed black proletariat". Eventually the GDR became the stronghold, in particular, of avant-garde forms of jazz. In the western part of Germany jazz developed relatively unimpeded. In the 1950s, the antipode to a national concept of art latched on to American models, especially cool jazz. During the 1960s, however, when it achieved its Europeanized independence, jazz, which had become increasingly restricted to intellectual circles, was overshadowed by rock and beat. It was at this point in time, at the latest, that a gulf opened up between jazz, which had been established as a cultural forum but given scant state support, and pop, which dominated the market. Both camps splintered into a wealth of stylistic factions, although jazz rock of the 1970s, fusion in the 1980s and acid jazz of the 1990s enjoy a popular middle position.

Although the jazz and the rock scene was also characterized by a cross-border pluralism of styles, the inclination towards conservative purism (such as in the case of the supporters of "neo-styles") is more marked here than, say, the USA. As far as musical education, training and further training are concerned, this means that the confusing diversity of styles and rapidly changing trends are hardly given commensurate consideration in curricula, particularly in view of the fact that the main point of concentration continues to be European concert music from the last 300 years. In the final analysis, the quest for a traditional canon comparable with classical music, has made a virtue of necessity by taking the comprehensible material state of jazz in the 1950s and 1960s more or less as a basis.

Bebop and its jazz derivates, with their great demands on instrumental technique and knowledge of harmony, represent today's mainstream and constitute the point of departure for many young musicians. The other styles are also taught but traditional jazz remains for the most part in the hands of amateur bands whilst avant-garde, as a "penniless art", calls for a large measure of readiness to take a risk.

Jazz often only exerts an influence on young persons in forms such as fusion, i.e. street jazz, spliced with rock or hip. Initiatives by youth itself are usually inspired by current trends or "ageless" styles such as "classical" hard rock. There are rock mobiles in large cities which make instruments and equipment available to young people. Many cities hold rock competitions for up-and-coming bands. Practice rooms are not only provided in music schools and recreation centres; they are also made available by private initiative. Many schools have jazz work groups, many a *Gymnasium* (grammar school/college-preparatory school), university and college of music have real big bands.

Then there are the state youth jazz orchestras in the individual *Bundesländer* bands and the German Music Council's National Jazz Orchestra – all of which receive substantial financial support. The access to jazz via a big band is of advantage to training centres: the admission of "dots-men", i.e. musicians who can read music, who normally recoil from improvisation, is possible. These orchestras are also of great importance for young music students not studying jazz since popular music plays only a subordinate role at colleges of music. In this respect, jazz enjoys a better position in school music since it is given special consideration in the curricula. Nevertheless, there is often disturbing ignorance of the history of jazz and popular music – even in the case of school musicians with practical playing experience.

The following colleges of music offer jazz and/or popular music courses: Heidelberg-Mannheim, Stuttgart, Essen, Hamburg. Hanover, Cologne, Weimar and Berlin where rock is also given particular consideration. Conservatories are also interesting themselves increasingly in jazz (such as Munich, Würzburg, Nuremberg). Unfortunately, however, this "poor relation", in particular, is being affected by economy measures. Now, the last bastion against jazz, and its close relatives, spiritual and gospel, seems to be falling. Since 1985, the Berlin Church Music School has been offering Jazz for Church Musicians as a further training course

Many training centres, mostly private or sponsored by associations have earned themselves a good reputation,

such as the *Freiburg Jazz & Rock School*, the *New Jazz School Munich* or the *Frankfurter Music Workshop*. Despite the impressive availability of training in Germany, the *Swiss Jazz School* in Bern and the *School for Light Music* in Hilversum continue to be leading training centres. In addition, workshops and seminars are offered everywhere, such as by the Bavarian Music Academy in Marktoberdorf or in connection with such renowned festivals as the Burghausen International Jazz Week, which has been in existence for quarter of a century.

Here, there is also a studies centre specializing in contemporary music (headed by Prof. Joe Viera, Germany's best known jazz teacher) offering master courses with such eminent persons as trombonist Albert Mangelsdorff. This possibly most famous of Germany's jazz musicians has made a name for himself as a co-founder of the Union of German Jazz Musicians (UDJ) which also awards an Albert Mangelsdorff Prize.

The Darmstadt Jazz Institute, which has one of the largest public jazz collections for research and documentation, organizes courses and symposia (jazz forum). On application, for instance, a list of jazz journals, a detailed guide to "Jazz Festivals in Germany" or a "Catalogue of Jazz Clubs" which not only lists the jazz venues in every town, but also all other jazz initiatives, can be obtained. The wealth of stages available to musicians is astonishing. Famous institutions such as the Berlin Jazz Festival and the Cologne Jazz House represent only the tip of the iceberg. Even so, the future prospects of musicians are anything but rosy.

The inexorably growing number of highly talented and excellently trained musicians is in inverse proportion to performance opportunities. Even the best degrees and certificates do not guarantee jazz musicians and teachers employment. If necessary, they have to reckon with earning their living as a pop musician or taxi driver, and, unlike their classical colleagues, do not even enjoy the prospect of getting a safe job in a subsidized orchestra. Pop is not only the strongest pillar in the German music business. By comparison, jazz records account for no more than 1.1% of the total turnover in the sound-recording media, even though in Munich alone, for instance, there are three world-famous jazzlabels (ECM, Enja, JMT).

In view of such disastrous statistics, the success of many jazz projects, which can expect minimal or no subsidies from the public purse, is truly astonishing. Whereas pop has conquered almost all public broadcasting stations, which interpret their cultural mandate rather one-sidely by transmitting jazz – as well as non-European music and experimental rock – only rarely and at unfavourable listening times, the two private radio stations "*Jazz Welle Plus*" in Munich and Hamburg prove that music with apparently only minority appeal, can reach a large audience. In like manner, numerous magazines satisfy the demand for information which is largely ignored by most of the media.

Dizzy Gillespie, the "Trumpet Monument"

The best-known are *Jazz Zeitung* (the first regional jazz journal in Europe), *Jazz Podium* (the oldest German-language jazz magazine), *Jazz Thing* and *Jazzthetik*. ❐

Since the jazz scene can only be maintained by a large degree of idealistic effort – club owners are usually heavily in debt, musicians play for tips, journalists work free of charge – a splintering into factions and even smaller groups occurs again and again and seek desperately to realize their interests. But it is here, in particular, that all forces should unite. ❐

Markus Woele
Journalist, jazz specialist

Jazz in the former GDR

A chequered History

The chequered history of jazz in the GDR (German Democratic Republic) had a vehement prelude in the period 1946-1949. Orchestras and combos, devoted to jazz-influenced dance music, sprang up mainly in Berlin, Dresden and Leipzig, as well as in other parts of the Soviet Zone of Occupation. Following the foundation of the GDR, many of these bands – such as the "*Dresdner Tanzsinfoniker*", established by Joe Dixie and led later by Günter Hörig, and the Leipzig Radio Dance Orchestra, conducted by Kurt Henkels, – continued their activities.

Under the banner of Stalinist cultural policy, however, there was constant intervention in the development of jazz music. Depending on the cultural fluctuations, jazz was tolerated for a while and even temporarily forbidden. Despite this, however, there were moves towards the world of modern

Inter Nationes film: JAZZFOCUS'94

The history of jazz in the ex-GDR and its musical synthesis in united Germany.

Five years after the unification of Germany, jazz musicians from East and West met for the first time at a very special festival: JAZZ FOCUS '94 in an East Berlin cultural club. The occasion was the award of the 1st German jazz prize, named after Albert Mangelsdorff who personally presented the prize to composer Alexander von Schlippenbach for his life's work. Right from the start, as pioneers of West German jazz, they personally experienced the jazz scene in the former GDR on numerous musical occasions. What were the first inter-German contacts like? What was the development of "jazz made in the GDR" like? What opportunities of mutual exchange did musicians of the postwar generation have compared with the present generation?

The film's musical programme and various statements provide a slight glimpse into the contemporary jazz of the German and European variants and permits a gentle re-association with the artistic diversity of a "long tradition".

(Prisma 09/94)

jazz in the slipstream of dance music. Together with saxophonist Ernst-Ludwig Petrowsky, trombonist and pianist Eberhard Weise, with his combo and a larger formation, began to integrate elements of cool and West Coast jazz into their music in the mid-1950s.

In the 1960s, parallel to the continuation of traditional jazz styles from dixie to swing, numerous combos adopted hardbop and funk styles: the Werner Pfüller Quintet, the Manfred Ludwig Sextet, the Klaus Lenz and Friedhelm Schönfeld groups ... Leipzig pianist Joachim Kühn turned to contemporary jazz with exemplary resolution and opened up new areas of freely improvised music with his trio in the mid-1960s.

The outstanding groups in the second half of the 1960s included saxophonist, clarinettist and flautist Friedhelm Schönfeld and the "Jazz Ensemble Studio IV", founded by Ernst-Ludwig Petrowsky. In 1969, baritone saxophonist and clarinettist Manfred Schulz got his first wind quintet together with which he penetrated the peripheral areas between jazz and new music. Among the musicians who combined jazz and popular music elements in the 1960s were Klaus Lenz and Günther Fischer.

In the early 1970s, a radical change took place in the jazz scene in the GDR which gradually led to music establishing its own identity in the improvisation sector. In the preceding phases of development, time-delayed imitation or appropriation of American models had predominated. Since continuity of jazz was out of the question – in which the restrictive measures of cultural policy also played a part – Free Jazz opened up diverse opportunities of creating a personal musical identity.

The founding of the "Synopsis" quartet with saxophonist Ernst-Ludwig Petrowsky, trombonist Conrad Bauer, pianist Ulrich Gumpert and drummer Günter Sommer provided an initial impulse in this context. Ulrich Gumpert and his Workshop Orchestra also attracted attention. Conrad Bauer assembled his own group, called FEZ; Günter Sommer played in the Ulrich Gumpert Duo and in the trio with bass player Klaus Koch and Ernst- Ludwig Petrowsky. Friedhelm Schönfeld continued his activities, inter alia, with international workshop combos, and Manfred Schulze, in joint line-ups with pianist Hermann Keller, developing improvisation models beyond conventional jazz practice.

Collaboration between church organist Hans-Günther Wauer and the Ernst-Ludwig Petrowsky Trio or Günter Sommer resulted in a development far-removed from traditional concepts. In addition, musicians such as Conrad Bauer, Günter Sommer and Ulrich Gumpert began to make a name for themselves with solo programmes.

In the 1970s a network of opportunities opened up in clubs and cultural institutions as well as festivals. Apart from GDR radio, this process was pushed ahead first and foremost by organizers in such places as Peitz, Leipzig, Berlin and Rostock. Although it was only in the late 1970s that a small circle of jazz musicians were given permission to travel to the west in increasing measure, internationalization had already taken place in the preceding years through workshop line-ups with foreign musicians on tour in the GDR. Although contemporary techniques and styles dominated, a highly popular Dixieland Festival of international importance was founded in Dresden. In contrast, the Peitz Jazz Workshop and the Leipzig Jazz Meetings developed into focal points of European avant-garde jazz.

The impulses, which had developed in the preceding decade, continued in the 1980s: the jazz spectrum was also enlarged. Younger musicians such as trombonist Johannes Bauer, saxophonist Dietmar Diesner and Heiner Reinhard entered the scene.

Conrad and Johannes Bauer and guitarists Helmut "Joe" Sachse and Uwe Kropinski got together in the "Doppelmoppel" quartet. Kropinski and Sachse

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also worked with their own groups. In addition, Sachse often played together with saxophonist Manfred Hering. Petrowsky formed a duo with vocalist Uschi Brüning. Pianist Hannes Zerbe with his brassband and smaller line-ups operated in the area between jazz, new music and literary collages. Like the former "Synopsis" group, which reformed as the "Zentral" quartet in 1984, a line-up consisting of saxophonists Thomas Klemm and Volker Schlott, trumpeter Joachim Hesse and trombonist Jörg Huke, calling itself the "Fun Horns", heralded the emergence of a new generation of jazz musicians in the second half of the 1980s. ❐

Bernd Noglik
Journalist, musicologist, jazz specialist

From the German Music Council's point of view

A final word

If a picture is to be given of music training and cultivation in Germany – a land of music – one finds oneself in a certain amount of difficulty: a portrayal of this nature cannot avoid being controversial.

○ On the one hand, this country is justly proud of its long, historically-justified and continuously-developed tradition of music training. Numerous music teaching institutions with a clear mandate feel themselves committed to it; it represents the basis of the fostering of music which is firmly anchored in all areas of the people. On the other hand, from the present-day point of view, it must be admitted that music training, which could and should reach every growing young person in kindergarten and during compulsory schooling, seems increasingly no longer assured.

○ On the one hand, the diverse opportunities of music training offered in this country from early childhood to adulthood, from amateur to highly qualified master musician, enjoy a very good reputation. The high quality and diversity of the teaching programmes at our professional music training centres are obviously very attractive for students from other countries since the percentage of foreign students at our colleges of music is well above average. On the other hand, it must be frankly admitted that the professional chances and possibilities for a graduate of music are shrinking here in increasing measure. We are concerned about the growing pressure of competition-pressure triggered by the political and cultural opening-up of the East, by the inclusion of the five new *Bundesländer* and their highly varied music life and systematically structured music training. To this must also be added the liberalization of the professional market in the European Union.

○ On the one hand, we devote ourselves to the establishment and promotion of musically gifted persons in diverse ways by numerous measures and programmes in which the German Music Council and its *Land* (state) councils, in particular, are considerably involved. In addition, one senses the positive effects, the extent to which music training in the ex-GDR, especially in the instrumental sector at music schools, special music-schools and colleges of music, resolutely and purposefully promoted musical talent. In turn, incentives have developed out of these experiences. The much-lamented lack of qualified artistic young blood 30 to 40 years ago has gradually been rectified for the most part since young German musicians or those trained in Germany are increasingly holding their own vis-à-vis worldwide competition, be it in international music competitions, on leading concert platforms, in music theatres or well-known orchestras. On the other hand, the talented young persons who are being constantly discovered and are musically motivated, cannot be guaranteed a study place in the immediate future and a secure and satisfying professional existence subsequently. Only those producing above average artistic results will really make the grade.

○ On the one hand, there is scarcely another country which offers creative persons from all over the world so much open-mindedness, freedom of movement and opportunities of development within public, and publicly and privately promoted musical life in Germany. On the other hand, when presenting their artistic achievements in other countries, German composers and performers would like to experience adequate opportunity and response – which does not always seem to be the case.

○ On the one hand, "Made in Germany", particularly in the case of commercial musical products, musical instruments, sheet music and sound-recording productions, are held in very

high esteem. On the other hand, German manufacturers and dealers feel themselves to be in desperate straits with regard to the export-import balance since, in view of unequal competition, proprietary rights and ancillary copyright regulations as well as blatant differences in monetary value on the world market, they have to accept perceptible disadvantages.

The German Music Council concerns itself with all these developments. As the umbrella association for the music organizations in the Federal Republic of Germany, consisting of 90 state-overlapping music associations and institutions, the 16 *Land* music councils and leading personalities in German musical life, the German Music Council, as the national committee of the International Music Council and part of the European Music Council, represents over eight million citizens, i.e. 10% of the German people concerned with music as amateurs or professionals. Thus, it can be satisfied and grateful for the fact that the public and private purse have so far invested increasingly large sums in the promotion of music and the preservation of our musical culture. Let us hope they will continue to invest in future.

Although a publicly-supported but nevertheless independent body, the Council attempts to make problems known, to point to dangers for musical life and music training and to exert influence in a coordinating and cooperative manner, i.e. to encourage or trigger appropriate initiatives. To this end, it is engaged in permanent dialogue with many partners, with the legislature and executive at federal, *Land* and local government level, nationally and vis-a-vis European and international bodies. This commitment and working practice on the part of the German Music Council has proved successful over four decades and has had an extremely positive effect on the role of music in this country, the estimation of artistic and educational achievement and the prestige of artists in the minds of the public.

Music training in Germany enjoys high standing. It is based on an almost complete nationwide provision of music schools, which are developing increasingly in quality and quantity – more than a thousand in the Association of German Music Schools alone – and on the professionally-qualified private teaching body, rooted firmly in along tradition.

Alongside the municipal conservatories and several dozen universities and higher education institutions offering special educational and academic courses of study, the 23 state colleges represent a diversified landscape which has grown from historical roots and which is characterized by the image of the teachers and its integration with the particular region. Nor do they regard themselves as purely teaching institutions; on the contrary, they see themselves as living organisms, always ready to follow new paths, to take social changes and new professional fields into consideration and to experiment with the necessary training possibilities in this respect.

This applies both to the development of contemporary music (including electronic and computer music) as it does to the scientifically-sound performance practice of all epochs as far back as the Middle Ages, coming to grips with contents and portrayal in music theatres, as well as jazz and popular music. To this list must also be added music therapy and medicinal music, culture and music management and dealing with the new technologies and media.

All share concern about the artistic path of graduates, their smooth transition to professional practice. In this context, a number of assistant measures have shown themselves to be practicable. Wherever it is or was necessary, the German Music Council becomes active and develops numerous projects with the responsible partners, in some cases looks after them itself, measures regarding the promotion of new blood and the spread of contemporary music, initiatives for amateur music-making, intense fostering of contacts with other countries and cooperation in international bodies. Above all, it is intent on providing information, data and interpretations concerning the various sectors of musical life.

The contributions in this magazine are concerned with the presentation of as professional and objective a portrayal as possible of music training and cultivation in Germany in the last decade of the present century. At the same time, however, an attempt has been made to outline the problems – and consequently tasks – which still have to be dealt with to preserve the traditional role and function of music in our society. After all, the structural changes of a social and educational nature, the dominance of the media and financial constraints at all levels disturb and impair – at the least, influence – the world standard for and commitment to esthetic training. This makes communication and as much joint action as possible across borders imperative. Mutual information, knowledge of structures and educational concepts are an important basic requirement in this respect. □

Prof. Dr. Franz Müller-Heuser
President of the German Music Council, rector of the Cologne College of Music

Important Addresses

Music Organizations and Institutions (selection)

Arbeitsgemeinschaft der Musikakademien, Konservatorien und Hochschulinstitute c/o
(Association of Music Academies, Conservatories and Higher Education Institutes c/o)
Städt. Akademie für Tonkunst
Ludwigshöhstr. 120, D -64285 Darmstadt
Tel. (06151) 96 64-0, Fax 96 64-13

Arbeitsgemeinschaft der Volksmusikverbände
(Central Organization of Amateur Folkmusic)
Rudolf-Maschke-Platz 6, D-78647 Trossingen
Tel. (07425) 83 12, 85 93, Fax 2 15 19
(Umbrella association of amateur instrumental music organizations)

Arbeitsgemeinschaft Deutscher Chorverbände
(Central Organization of Amateur Vocal Music Associations)
Adersheimer Str. 60, D-38304 Wolfenbüttel
Tel. (05331) 4 60 16, Fax 4 37 23
(Umbrella Organization of Amateur Vocal Music Associations))

Bundesvereinigung Kulturelle Jugendbildung
(Federal Association of Cultural Youth Training)
Küppelstein 34, D-42857 Remscheid
Tel. (02191) 7 94-0, Fax 794-205
(Umbrella association for cultural youth associations inc. the youth and music sector)

Deutsche Orchestervereinigung (DOV)
(German Orchestral Association)
Heimhuder Str. 5, D-29148 Hamburg
Tel. (040) 4 10 60 61, Fax 4 10 60 34
Blissestr. 2, D-0713 Berlin
Tel. (030) 8 29 62 45, Fax 8 29 62 41

Deutscher Akademischer Austauschdienst
(German Academic Exchange Service)
(DAAD), Kennedyallee 50, D-53175 Bonn
Tel. (0228) 88 20-0, Fax 8 82-444

Deutscher Musikrat
(German Music Council)
Am Michaelshof 4a, D-53177 Bonn
Tel. (0228) 83 08-0, Fax 35 26 50
(Central Association of Music Organizations in the Federal Republic of Germany; approx. 90 music organizations from the music education, music cultivation, music professions, music business etc: merger of *Land* music councils; sponsor of numerous projects and special commissions)

Deutsches Musikarchiv
(German Music Archives)
Gärtnerstr. 25-32, D-12207 Berlin
Tel. (030) 7 70 02-0, Fax 7 70 02-299

Goethe-Institut for the fostering of the German language abroad and the promotion of international cultural cooperation
Helene-Weber-Allee 1, Postfach 19 04 19
D-80604 München
Tel. (089) 1 59 21-0, Fax 1 59 21-450

Institut für Begabungsforschung und Begabtenförderung in der Musik
(Institute of Talent Research and Promotion in Music)
Bahnhofstr. 64, D-33102 Paderborn
Tel. (05251) 30 01 11, Fax 31 00 13

Inter Nationes
Kennedyallee 91-103, D-53175 Bonn
Tel. (0228) 8 80-0, Fax 8 80-4 57, 8 80-2 28

Internationales Musikinstitut Darmstadt,
Informationszentrum für zeitgenössische Musik,
(International Institute of Music, Darmstadt Information Centre of Contemporary Music)
Nieder-Ramstädter Str. 19
D-64285 Darmstadt, Tel. (06151) 16 29 87

Musikmesse Frankfurt
(Frankfurt Music Fair)
Ludwig-Erhard-Anlage 1
D-60327 Frankfurt/Main
Tel. (069) 75 75-0, Fax 75 75-66 13

Rektorenkonferenz der Musikhochschulen in der Bundesrepublik Deutschland,
(Rectors Conference of Music Colleges in the Federal Republic of Germany; contact office: College of Music, Cologne)
Kontaktstelle: Hochschule für Musik Köln
Dagobertstr. 38, D-50668 Köln
Tel. (0221) 12 40 33, Fax 13 28 60

Ständige Konferenz der Kultusminister der Länder in der Bundesrepublik Deutschland
(Permanent Conference of the Ministers of Education and Cultural Affairs of the *Länder* in the Federal Republic of Germany)
(KMK)
Nassestr. 8, D-53113 Bonn
Tel. (0228) 5 01-0, Fax 50 13 01

Verband deutscher Musikschulen
(Association of German Music Schools)
Plittersdorfer Str. 93, D-53173 Bonn
Tel. (0228) 9 57 06-0, Fax 35 26 50

Verband Deutscher Schulmusikerzieher
(Association of German School Music Teachers)
Weihergarten 5, D-55116 Mainz
Tel. (06131) 23 40 49, Fax 246211

Zentrale Bühnen-, Fernseh- und Filmvermittlung
(Central Stage, Television and Film Agency)
Feuerbachstr. 42-46, D-60325 Frankfurt/M.
Tel. (069) 7 11 13 25, Fax 71 11-592

Training Centres for Music Professions

(Collges of Music, conservatories, church music schools, universities, amalgamated universities, special institutes)

Baden-Württemberg

Staatliche Hochschule für Musik Freiburg
(State College of Music, Freiburg)
Schwarzwaldstr. 141
D-79102 Freiburg im Breisgau
Postfach, D-79095 Freiburg im Breisgau
Tel. (0761) 3 19 15-0, Fax 3 19 15-42

Staatliche Hochschule für Musik Heidelberg-Mannheim
(State College of Music, Mannheim)
N 7, 18, D-68161 Mannheim
Tel. (0621) 2 92-35 10, Fax 2 92-20 72

Staatliche Hochschule für Musik Karlsruhe
(State College of Music, Karlsruhe)
Postfach 6040, D-76040 Karlsruhe
Wolfartsweierer Str. 7a, D-76131 Karlsruhe
Tel. (0721) 66 29-0, Fax 66 29-66

Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart
(State College of Music and Performing Arts, Stuttgart)
Urbansplatz 2, D-70182 Stuttgart
Tel. (0711) 21 21, 2 12-48 45, Fax 2 36 06 25

Staatliche Hochschule für Musik Trossingen
(State College of Music, Trossingen)
Schultheiß-Koch-Platz 3, D-78647 Trossingen
Tel. (07425) 94 91-0, Fax 94 91-48

Hohner-Konservatorium Trossingen, Staatl. anerkanntes Berufskolleg für Musiklehrer (mit Hauptfach Akkordeon)
(Hohner Conservatory, Trossingen, officially-recognized course for music teachers [with accordion as their main subject])
Löhrstr. 32, D-78647 Trossingen
Tel. (07425) 20461

Hochschule für Kirchenmusik der Evangelischen Landeskirche in Württemberg
(College of Church Music of the Protestant *Land* Church in Württemberg)
Mülbergerstr. 37, D-73728 Esslingen
Tel. (0711) 31 65 08, Fax 3 16 76 84

Hochschule für Kirchenmusik der Evangelischen Landeskirche in Baden
(College of Church Music of the Protestant *Land* Church in Baden)
Hildastr. 8, D-69115 Heidelberg
Tel. (06221) 2 70 62, Fax 2 18 76

Other church colleges of music (Catholic) in Freiburg and Rottenburg (Neckar)

Musicology at the Universities of Freiburg/Breisgau, Heidelberg, Karlsruhe, Tübingen

School music teacher courses at the colleges of education in Freiburg, Heidelberg, Karlsruhe, Ludwigsburg, Schwäbisch Gmünd, Weingarten

Music therapy at the *Fachhochschule*, Heidelberg

Scenography at the College of Design, Karlsruhe

Fachschule für Musikinstrumentenbau (Tasteninstrumente, Blasinstrumente)
(Technical School of Musical Instrument-Making [keyboard instruments, wind instruments])
Römerhügelweg 53, D-71636 Ludwigsburg
Tel.(07141) 46 40 11, Fax 46 40 10

Fachhochschule für Bibliothekswesen Stuttgart
(Zusatzstudium Musikbibliothekar)
(*Fachhochschule* of Librarianship, Stuttgart, supplementary music librarian course)
Feuerbacher Heide 38-42, D-70192 Stuttgart
Tel. (0711) 2 27 42-0, Fax 2 27 42-33

Bavaria

Hochschule für Musik in München
(College of Music, Munich)
Arcisstr.12, D-80333 München
Tel. (089) 55 91-585, Fax 28 03 81

Kooperationspartner:
Bayerische Theaterakademie
(Cooperation Partners,
Bavarian Theatre Academy)
Prinzregenten-Theater
Prinzregentenplatz 12, D-81675 München
Tel. (089) 21 85-2800, Fax 21 85-04

Hochschule für Musik in Würzburg
(College of Music, Würzburg)
Hofstallstr. 6-8, D-97070 Würzburg
Tel. (0931) 5 06 41, Fax 1 44 08

Leopold-Mozart-Konservatorium, Fachakademie für Musik der Stadt Augsburg
(Leopold Mozart Conservatory, Academy of Music of the City of Augsburg)
Maximilianstr. 59, D-86150 Augsburg
Tel. (0821) 3 24 28 90, Fax 3 24 28 92

Fachakademie und Institut für evangelische Kirchenmusik der Ev.-Luth.Kirche in Bayern, Bayreuth
(Academy and Institute of Protestant Church Music of the Protestant Lutheran Church in Bavaria)
Wilhelminenstr. 9, D-95444 Bayreuth
Tel. (0921) 6 50 40, Fax 51 10 68

Richard-Strauss-Konservatorium, Fachakademie der Stadt München
(Richard Strauss Conservatory, Academy of Music of the City of Munich)
Kellerstr. 6, D-81667 München
Tel. (089) 4 80 98-409, Fax 4 80 98-417

Meistersinger-Konservatorium, Fachakademie für Musik der Stadt Nürnberg
(Master Singers Conservatory, Academy of Music of the City of Nuremberg)
Am Katharinenkloster 6, D-90403 Nürnberg
Tel. (0911) 2 31-23 73, Fax 2 31-3972

Kirchenmusikschule Regensburg, Fachakademie für katholische Kirchenmusik und Musikerziehung
(Church Music School, Regensburg, Academy of Catholic Church Music and Music Training)
Andreasstr.9, D-93059 Regensburg
Tel. (0941) 8 30 09-0, Fax 8 30 09-46

Hermann-Zilcher-Konservatorium, Fachakademie für Musik der Stadt Würzburg
(Hermann Zilcher Conservatory, Academy of Music of the City of Augsburg
Hofstr. 13, D-97070 Würzburg
Tel. (0931) 3 74 93, Fax 3 77 19

Musicology at the Universities of Augsburg, Bamberg, Bayreuth, Eichstätt, Erlangen, Munich, Nuremberg, Regensburg, Würzburg

Muscal education (for schoolteachers) at the universities of Augsburg, Bamberg, Bayreuth, Eichstätt, Munich, Nuremberg, Passau, Regensburg, Würzburg

Full-time vocational schools (7) in Altötting, Bad Königshofen, Dinkelsbühl, Kronach, Krumbach, Plattling, Sulzbach-Rosenberg

Staatliche Berufsfach- und Fachschule für Geigenbau und Zupfinstrumentenmacher Mittenwald
(State full-time vocational school and technical school for violin and plucked string instrument-makers, Mittenwald)
Partenkirchner Str. 24, D-82481 Mittenwald
Tel. (08823) 15 53, Fax 44 91

Schule für Rundfunktechnik (Ausbildung zum Tontechniker)
School of Broadcasting Technology (training as sound engineer)
Wallensteinstr. 121, D-90431 Nürnberg
Tel. (0911) 96 19-0, Fax 96 19-199

Berlin

Hochschule der Künste Berlin, Fachbereiche: 7 Musik, 8 Musikerziehung und Musikwissenschaft, 9 Darstellende Kunst (Gesang, Musik-Theater, Schauspiel)
(College of Art, Berlin, Departments: 7 music, 8 musical education and musicology, 9 performing arts [singing, music theatre, drama])
Postfach, D-10595 Berlin
Fasanenstr. 1 B, D-10623 Berlin
Tel. (030) 31 85-0, Fax 31 85-26 59, 31 85-26 29

Hochschule für Musik „Hanns Eisler"
("Hanns Eisler" College of Music)
Postfach 147, D-10104 Berlin
Charlottenstr. 55, D-10117 Berlin
Tel. (030) 20 90 24 11, Fax 20 90 24 08

Church Music Schools (Protestant, Catholic)

Musicology at the Free University, Technical University and Humboldt University, Berlin

Musical Education (for schoolteachers) at the Humboldt-University

Brandenburg

Musical Education at the University of Potsdam

Bremen

Hochschule der Künste Bremen
Fachbereich Musik
(Collge of Art, Bremen,
Music Department)
Dechanatstr. 13-15, D-28195 Bremen
Tel. (0421) 32 95-210, Fax 32 95-277

Musical Education (for schoolteachers) at the University of Bremen

Hamburg

Hochschule für Musik und Theater
(College of Music and Theatre)
Harvestehuder Weg 12, D-20148 Hamburg
Tel. (040) 4 41 95-0, Fax 4 41 95-666

Hamburger Konservatorium
(Hamburg Conservatory)
Sülldorfer Landstr. 196, D-22589 Hamburg
Tel. (040) 4 41 95-0, Fax 4 41 95-666

Johannes-Brahms-Konservatorium in Hamburg
(Johannes Brahms Conservatory, Hamburg)
Eberallee 55 12, D-22607 Hamburg
Tel. (040) 8 99 18 06

Musicology and musical education at the University of Hamburg

Hesse

Hochschule für Musik und Darstellende Kunst Frankfurt/Main
(College of Music and Performing Arts, Frankfurt/Main)
Eschersheimer Landstr. 29-39
D-60322 Frankfurt/Main
Tel (069) 15 40 07-0, Fax 15 40 07--108

Städtische Akademie für Tonkunst Darmstadt
(Municipal Academy of Music, Dramstadt)
Ludwigshöhstr. 120, D-64285 Darmstadt
Tel. (06151) 96 64-0, Fax 96 64-13

Dr. Hoch's Konservatorium Frankfurt am Main
(Dr. Hoch's Conservatory, Frankfurt on Main)
Hebelstr. 15-19, D-60318 Frankfurt/Main
Tel. (069) 59 07-01, Fax 5 96 15 76

Musikakademie der Stadt Kassel
(Academy of Music of the City of Kassel)
Credéstr. 28, D-34134 Kassel
Tel. (0561) 4 10 65

Wiesbadener Musikakademie, Fachschule für musikalische Berufsausbildung der Stadt Wiesbaden
(Wiesbaden Academy of Music, Special School of Professional Music Training, Wiesbaden)

Luisenstr. 28, 2, D-65185 Wiesbaden
Tel. (0611) 31 30 44, Fax 31 39 18

Church music schools in Frankfurt und Schlüchtern (Protestant), Frankfurt and Fulda (Catholic)

Musicology at the Universities of Frankfurt/Main, Gießen and Marburg

Musical education (for schoolteachers) at the Universities of Frankfurt, Gießen and Kassel

Lower Saxony

Hochschule für Musik und Theater Hannover
(College of Music and Theatre, Hanover)
Emmichplatz 1, D-30175 Hannover
Tel. (0511) 3 10 01, Fax 3 10 02 00

Städtisches Konservatorium Osnabrück, Studienabteilung in Verbindung mit der Hochschule für Musik und Theater Hannover
(Municipal Conservatory, Osnabrück, Studies Department in association with the College of Music and Theatre, Hanover
Hakenstr. 9, Postfach 94694
D-49074 Osnabrück
Tel (0541) 3 23-23 49, Fax 2 53 26

Church music schools in Hildesheim, Lingen, and Osnabrück (Catholic)

Musicology at the Universities of Göttingen, Hildesheim, Lüneburg, Oldenburg, Osnabrück and the College for Music and Theatre, Hannover

Music education (for schoolteachers) at the Universities of Braunschweig, Hildesheim (focal point cultural education), Lüneburg, Oldenburg, Osnabrück, Vechta and the College of Music and Theatre, Hannover

Mecklenburg-Western Pomerania

Hochschule für Musik und Theater Rostock
(College of Music and Theatre, Rostock)
Am Bussebart 10/11, D-18055 Rostock
Tel. (0381) 4 90 30 65, Fax 4 90 30 69

Musicology and muscial education (for schoolteachers) at the Universities of Greifswald and Rostock

North Rhine-Westphalia

Hochschule für Musik Detmold
(College of Music, Detmold)
Neustadt 22, D-32756 Detmold
(further departments in Dortmund and Münster)
Tel. (05231) 74 07-0, Fax 74 07-72

Robert-Schumann-Hochschule Düsseldorf
(Robert Schumann College, Düsseldorf)
Fischerstr. 110, D-40476 Düsseldorf
Tel. (0211) 4 91 20 11 Fax 4 91 16 18

Folkwang-Hochschule Essen für Musik, Theater, Tanz
(Folkwang College of Music, Theatre and Dancing, Essen)
Postfach 4428, D-45224 Essen
Klemensborn 39, D-45239 Essen-Werden
(further Department in Duisburg)
Tel. (0201) 49 03-0, Fax 49 03-288

Hochschule für Musik Köln
(College of Music, Cologne)
Dagobertstr. 38, D-50668 Köln
(futher departments in Aachen and Wuppertal)
Tel. (0221) 91 28 18-0, Fax 13 12 04

Hochschule für Kirchenmusik der Evangelischen Kirche von Westfalen
(College of Church Music of the Protestant Church in Westphalia)
Parkstr. 6, D-32049 Herford
Tel. (05221) 8 10 17

Alanus-Hochschule der musischen und bildenden Künste, Fachrichtung Musik (auf anthroposophischer Grundlage, Waldorfpädagogik)
(Alanus College of Fine and Visual Arts, Music Department [on anthroposophic basis, Waldorf education])
Johannishof, D-53347 Alfter
Tel. (02222) 37 13, Fax 6 08 94

Further church music schools in Düsseldorf (Protestant), Aachen, Essen, Münster, Paderborn (Catholic)

Musiccology at the Universities of Bochum, Bonn, Detmold/Paderborn, Cologne, Münster

Musical education (for schoolteachers) at the Universities of Bielefeld, Dortmund, Duisburg, Essen, Cologne, Münster, Paderborn, Siegen, Wuppertal as well at the German College of Sport, Cologne (music and dance education and therapy).

Music therapy at the Universities of Dortmund, Münster and Witten/Herdecke

Rhineland-Palatinate

Peter-Cornelius-Konservatorium der Stadt Mainz
(Peter Cornelius Conservatory, Mainz)
Klarastr. 4, D-55028 Mainz
Tel. (06131)12-26 24, Fax 12-29 47

Musicology at the University of Mainz

Musical education at the Universities of Koblenz, Landau and Mainz

Church music schools in Mainz and Speyer (Catholic)

Saarland

Hochschule des Saarlandes für Musik und Theater
(Saarland College of Music and Theatre)
Bismarckstr. 1, D-66111 Saarbrücken
Tel. (0681) 6 24 08, Fax 63 82 50

Musicology at the University of the Saarland, Saarbrücken

Sachsen

Hochschule für Musik „Carl Maria von Weber" Dresden
("Carl Maria von Weber" College of Music, Dresden)
Postfach 120039, D-01001 Dresden
Wettiner Platz 13, D-01067 Dresden
Tel. (0351) 4 59 02 13, 4 95 21 03 Fax 4 95 40 80

Hochschule für Musik und Theater „Felix Mendelssohn Bartholdy" Leipzig
("Felix Mendelssohn Bartholdy" College of Music and Theatre, Leipzig)
Grassistr. 8, D-04107 Leipzig
Tel. (0341)2 16 53-0, Fax 2 16 53-47

Church music schools in Dresden und Görlitz (Protestant)

Musicology at the Universities of Dresden, Leipzig and Chemnitz/Zwickau

Musical education (for schoolteachers) at the Universities of Dresden, Leipzig and Chemnitz/Zwickau

Musikinstrumentenbau, Studiengang im Fachbereich angewandte Kunst Schneeberg der Hochschule für Technik und Wirtschaft Zwickau (FH) Markneukirchen (Ausbildung zum Handwerkmeister)
(Musical instrument-making, course of studies in the Schneeberg department of applied art at the College of Technology and Economics (FH), Zwickau, Markneukirchen (master craftman's training)
Adorfer Str. 38, D-08258 Markneukirchen
Tel. (037422) 20 94

Sachsen-Anhalt

Evangelische Hochschule für Kirchenmusik
(Protestant College of Church Music)
Emil-Abderhalden-Str. 10, D-06108 Halle
Tel. (0345) 2 34 95, 2 13 27, Fax 2 34 95

Musicology at the University of Halle

Musical education (for schoolteachers) at the University of Halle and the colleges of education in Köthen and Magdeburg

Music therapy at the University of Halle

Schleswig-Holstein

Musikhochschule Lübeck
(College of Music, Lübeck)
Große Petersgrube 17-29, D-23552 Lübeck
Tel. (0451) 15 05-0, Fax 15 05-300

Musicology at the University of Kiel

Musical education (for schoolteachers) at the colleges of education in Flensburg and Kiel

Thuringia

Hochschule für Musik „Franz Liszt" Weimar
("Franz Liszt" College of Music, Weimar)
Platz der Demokratie 2/3, D-99421 Weimar
Tel. (03643) 5 55-0, Fax 6 18 65

Musicology at the University of Jena

Musicology (for schoolteachers) at the University of Jena

Academies for further training

Akademie für Musikpädagogik
(Academy of Musical Education)
Klarastr. 4, D-5511 Mainz
(Rheinland-Pfalz)
Tel. (06131(22 00 71, Fax 23 79 57

Akademie Remscheid für musische Bildung und Medienerziehung Remscheid
(Academy of Fine Arts Education and Media Training, Remscheid
Küppelstein 34, D-42857 Remscheid
(Nordrhein-Westfalen)
Tel. (02191) 7 94-1, Fax 7 18 10

Bundesakademie für musikalische Jugendbildung Trossingen
(National Academy of Youth Musical Training, Trossingen)
Postfach 1158, D-78635 Trossingen
(Baden-Württemberg)
Tel. (07425) 94 93-0, Fax 94 93-21

Bundesakademie für kulturelle Bildung Wolfenbüttel
(Federal Academy of Cultural Education, Wolfenbüttel)
Schloßplatz 13, Postfach 1140
D-38304 Wolfenbüttel (Niedersachsen)
Tel. (05331) 80 84 11, Fax 80 84 13

Musikalische Bildungsstätte Schloß Weikersheim
(Musical Training Centre, Schloß Weikersheim)
Jeunesses Musicales Deutschland
Marktplatz 12, D-97990 Weikersheim
(Baden-Württemberg)
Tel. (07934) 280, Fax 70 53

Land academies for further training as well as *Land* academies and further training centres for amateur and professional music run by *Land* music councils and music associations in all the *Bundesländer*

International Music Competitions in Germany (Selection)

- Internationaler Musikwettbewerb der Rundfunkanstalten der Bundesrepublik Deutschland
(International Music Competition of the Broadcasting Corporations in the Federal Republic of Germany
c/o Bayerischer Rundfunk
D-80300 München,
Tel. (089) 59 00-24 71, Fax 59 00-30 91
(Soloists and chamber music, annually-changing performer categories)

- Internationaler Brahms-Wettbewerb Hamburg
Joh.-Brahms-Gesellschaft
(International Brahms Competition, Hamburg, Johannes Brahms Society)
Hartungstr. 8, D-20146 Hamburg
Tel. (040) 45 21 58
(biennially for singers, instrumentalists and chamber music)

- Internationaler Göttinger Chopin-Wettbewerb
(International Chopin Competition, Göttingen)
Gotmarstr. 16, D-37073 Göttingen
Tel. (0551) 48 60 04, Fax 5 97 62
(biennially for piano)

- Internationaler Instrumentalwettbewerb Markneukirchen
(International Instrumental Competition, Markneukirchen)
D-08258 Markneukirchen
Tel./Fax (037422) 20 10
(annually, stringed and wind instruments alternating)

- Internationaler Johann-Sebastian-Bach-Wettbewerb Leipzig
(International Johann Sebastian Bach Competition, Leipzig)
Postfach 1349, Thomaskirchhof 16
D-04023 Leipzig
Tel. (0341) 78 66, Fax 28 11 73
(every four years, inc. piano, organ, violin, singing, harpsichord)

- Internationaler Kammerchor-Wettbewerb Marktoberdorf
(International Chamber Choir Competition, Marktoberdorf)
Kurfürstenstr. 19, D-87616 Marktoberdorf
Tel. (08342) 9 61 80, Fax 4 07 99
(biennally for amateur choirs)

- Internationaler Klavierwettbewerb Köln Stiftung Tommasoni
(International Piano Competition, Cologne Tommasoni Foundation)
Dagobertstr. 38, D-50668 Köln
Tel. (0221) 91 28 18-111, Fax 13 12 04
(triennially)

- Internationaler Kuhlau-Wettbewerb für Flötisten und Flöten-Kammermusik
(International Kuhlau Competition for Flautists and Flute Chamber Music)
Herzogenplatz 5, Postfach 2061
D-29525 Uelzen
Tel. (0581) 8 00-227
(triennially)

- Internationaler Robert-Schumann-Wettbewerb Zwickau
(International Robert Schumann Competition)
Münzstr. 12, D-08056 Zwickau
Tel. (0375) 2 26 36, Fax 2 32 16
(every four years for piano, singing and choirs)

- Internationaler Violin-Wettbewerb Hannover
(International Violin Competition, Hanover)
Emmichplatz 1, D-30175 Hannover
Tel. (0511) 3 10 01 Fax 3 10 02 00
(triennially)

- Internationaler Violinwettbewerb Köln Stiftung Georg Kulenkampff
(International Violin Competition, Cologne, Georg Kulenkampff Foundation)
Dagobertstr. 38, D-50668 Köln
Tel. (0221) 91 28 18-111, Fax 13 12 04
(triennially)

- Internationale Leopold Mozart-Wettbewerb für junge Geiger, Augsburg c/o Leopold Mozart-Konservatorium
(International Leopold Mozart Competition for Young Violinists, Augsburg, c/o Leopold Mozart Conservatorium)
Maximilianstr. 59, D-86152 Augsburg
Tel. (0821) 3 24 28 91, Fax 3 24 28 92
(every four years)

- Internationaler Violinwettbewerb Ludwig Spohr, Freiburg/Br.
(International Ludwig Spohr Violin Competition, Freiburg/Br.)
Burgunderstr. 4, D-79104 Freiburg/Br.
Tel. (0761) 2 33 80, Fax 55 48 62
(triennially)

- Internationaler Orgelwettbewerb „Johann Pachelbel-Preis" der Internationalen Orgelwoche Nürnberg „Musica Sacra"
(International "Johann Pachelbel" Competition at the International Organ Week "Sacra Musica", Nuremberg)
Bismarckstr. 46, D-90491 Nürnberg
Tel. (0911) 231-35 28, 59 35 84
(annually, triennially for improvisations)

- Europäischer Chopin-Klavierwettbewerb Darmstadt
Chopin-Gesellschaft in Deutschland

(European Chopin Piano Competition
Darmstadt
Chopin Society in Germany)
Kasinostr. 3, D-64293 Darmstadt
Tel. (06151) 2 59 57, 5 58 97
(triennially)

- „Neue Stimmen", Europäischer Sängerwettstreit, Gütersloh,
Bertelsmann-Stiftung,
("New Voices", European Singing Competition, Gütersloh
Bertelsmann Foundation)
Carl-Bertelsmann-Str. 256,
D-33335 Gütersloh
Tel. (05241) 74 06-0, Fax 7 38 82
(biennally; for opera singers)

- Beethovenpreis der Stadt Bonn zur Förderung junger Komponisten
Orchester der Beethovenhalle Bonn,
(Beethoven Prize of the City of Bonn for the promotion of young composrers
Orchestra of the City of Bonn)
Wachsbleiche 2, D-53111 Bonn
Tel. (0228) 77 45 33, Fax 63 03 76
(triennially)

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Locations of Music Training Centres

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